

ISSN 0028 4181

#100!

The New Amberola GRAPHIC



CONTEST DEADLINE
EXTENDED!
(see page 18)

04
97

The GRAPHIC turns 100!.....	3
Phonograph Forum: "The Century Mark".....	4
From the Edison Vault: "Cylindrical Diamond Discs".....	9
Our First Phonograph.....	17
The Amazing Portable Phonograph of the Jehovah's Witnesses.....	19
Obituaries.....	23
The Adair Stop.....	24

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The New Amberola Graphic

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Next Issue

-Tom Rhodes' Western Electric History will resume

-Book Reviews

-A Rare Diamond Disc from "Down Under"

-And More!

We wanted to present the Blue Amberol listing in its entirety for the convenience of users. Do you like the special typesetting we gave it?

- M.F.B.

7

(better!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

The GRAPHIC turns 100!

In the latter 1960s, many collectors felt a lack of general information on the subject of the early recording industry. There were publications covering the specialized fields of jazz and classical recordings, and Jim Walsh was still writing his "Favorite Pioneer Recording Artists" column for Hobbies; but otherwise, collectors with broad interests in early recordings and equipment had nowhere else to turn. As a result, The New Amberola Graphic was born thirty-one years ago this summer in an attempt to fill this void.

The first issue was printed on a newly-purchased mimeograph machine from Sears, and consisted of eight 7" x 8 1/2" pages. It was distributed gratis to about twenty-five collectors.

(The late George Blacker objected to our use of the word "Discography" to describe a listing of cylinders, but the thesaurus provided no alternative!)

After a period of inactivity in the early 1970s, the Graphic resumed publication and has steadily grown ever since.

THE NEW Amberola Graphic

Summer, 1967

- DISCOGRAPHY -

We begin a discography of Edison (Wax) Amberol Records. The series will be continued in issues to come.

- 1 - William Tell - Overture - Edison Concert Band
- 2 - Roses Bring Dreams of You - Edison Sextet
- 3 - Sextet from Lucia - Edison Sextet
- 4 - Flanagan and the Reillys at a Baseball Game - Steve Porter
- 5 - Love's Dream After the Ball - Edison Venetian Trio
- 6 - Memories of Mother - Anthony and Harrison
- 7 - Don't Go Away - Collins & Harlan
- 8 - Violets Waltz - New York Military Band
- 9 - Light as a Feather - Albert Benzler
- 10 - The Holy City - Reed Miller
- 11 - Uncle Josh and the Sailor - Cal Stewart
- 12 - The Message - Harry Anthony
- 13 - Cavalry Charge - Edison Military Band
- 14 - Fol-the-rol-lol - Edward M. Favor
- 15 - The Sinner and the Song - James F. Harrison

- 16 - The Stranded Minstrel Man - Murray K. Hill
- 17 - Humoreske - Hans Kronold
- 18 - The Preacher and the Bear - Arthur Collins
- 19 - Trio from Faust - Metropolitan Trio
- 20 - Asleep in the Deep - Gus Reed
- 21 - Tales of Hoffman - Selection - Harry Anthony Orch.
- 22 - Daddy - American Symphony Orch.
- 23 - Henry and Hilda at the German Picnic - Jones and Spencer
- 24 - Sword of Bunker Hill - Knickerbocker Quartet
- 25 - A Hunting Scene - Edison Military Band
- 26 - Pure as Snow - Edison Con. Band

(Continued on page 4)

First Issue

This is our first issue of The New Amberola Graphic. At present we plan to publish four issues a year and plan to enlarge its format as circulation builds up. We encourage your comments about this publication and welcome your ideas and criticism. Let us know if any of your friends would like to receive The Graphic.

The list of our contributors over the years would read like a veritable Who's Who in the fields of record and phonograph research!

We pay special tribute to those collectors who have stuck with us for thirty-one years; and although the future of the Graphic is unknown, we thank you all for your support, your contributions, and your patience. We look forward to completing some long anticipated projects, and who knows? We may make it to #200 yet!

Our first "coup," we thought, was an interview with Gennett and Victor recording artist Art Landry. We were subsequently raked over the coals for writing an article full of factual errors and gross inaccuracies. As it turned out, Mr. Landry's vivid imagination far exceeded the world of reality, and we learned a bitter lesson about doing research!

PHONOGRAPH FORUM

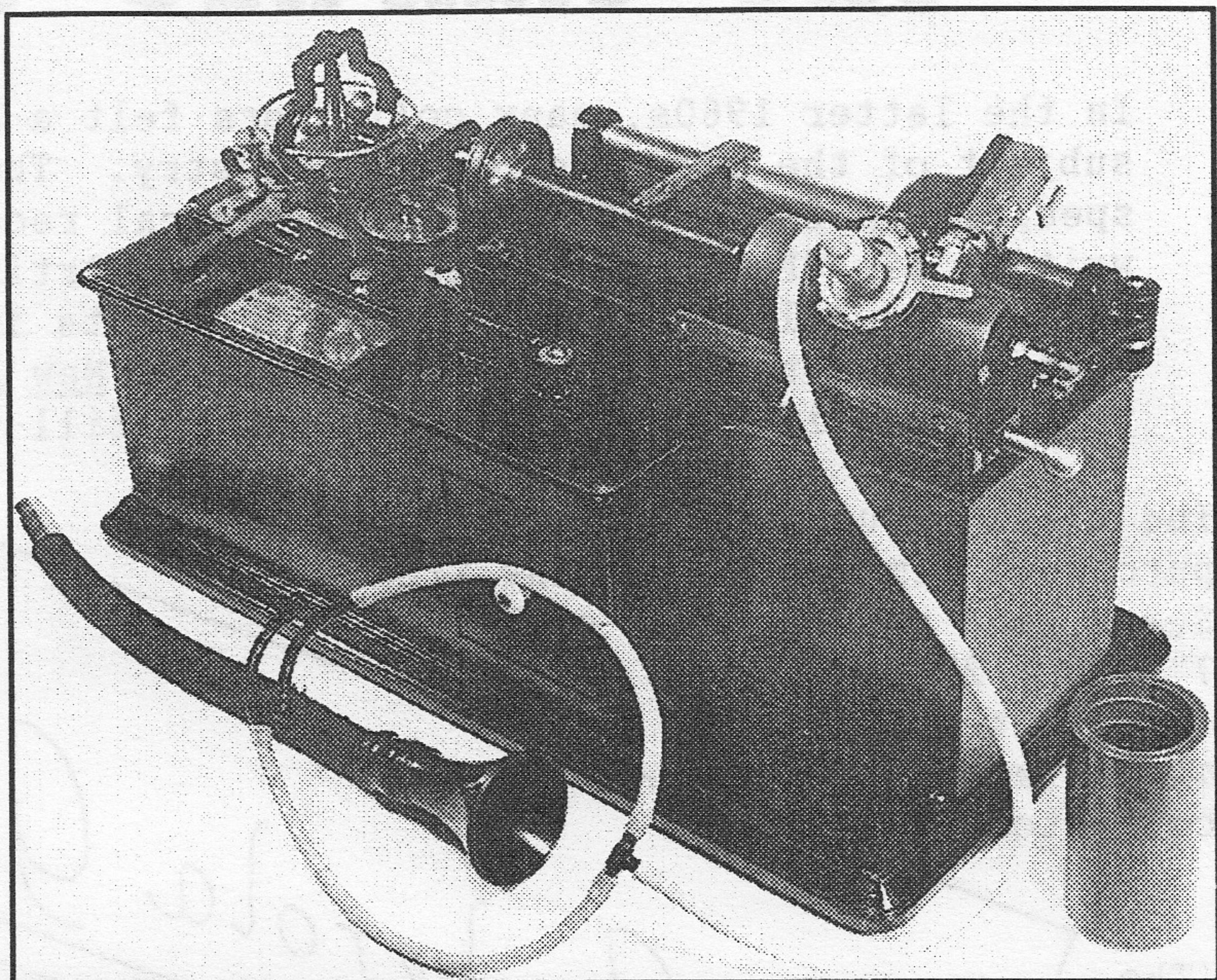
BY GEORGE F. PAUL

“The Century Mark”

In this, the 100th issue of the *New Amberola Graphic*, it seems appropriate to acknowledge talking machines which, like the *NAG*, have survived to the century mark: in this case, one hundred years. At first blush, this might appear to be a rather limited number of candidates, but we are living through a period where a variety of antique phonographs are becoming centenarians in rapid succession. A challenge is to illustrate machines which meet the century-old criterion and yet are not entirely inaccessible. Tinfoil phonographs fall entirely within the age requirement, but are of sufficient rarity to inhibit their presence in most collections. Other eligible but infrequently encountered machines of high academic interest include Bell-Tainter treadle Graphophones, “Spectacle” frame Edison Class “M” Phonographs, and early electrically-driven coin-ops of the 1890s. To those who wish to peruse such formidable artifacts, I would unabashedly refer you to The Talking Machine Compendium. For most of us, the following group of talking machines will contain examples to be found in our own collections. They are offered in approximate chronological order through 1898.

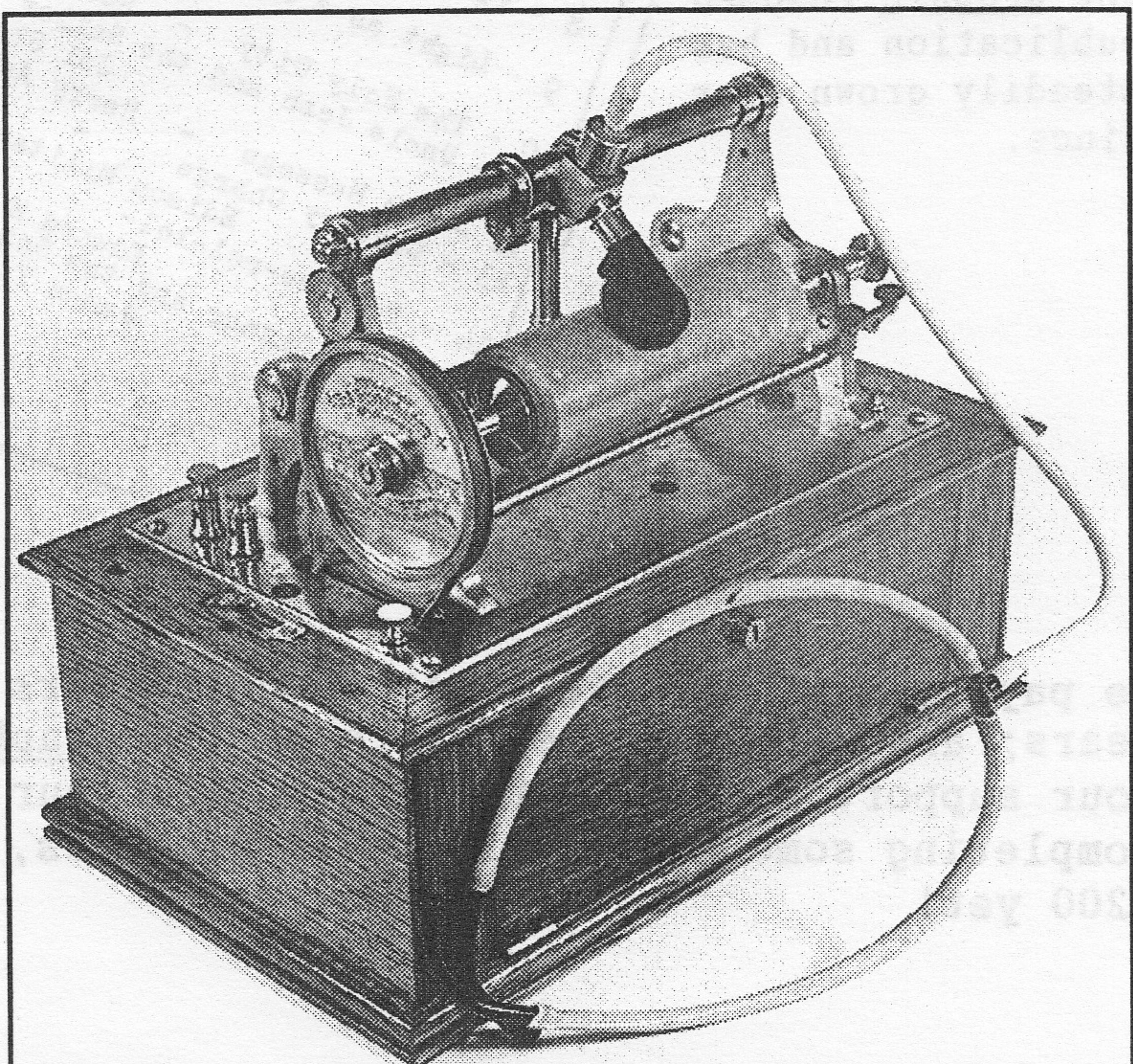
1) Edison Class “M” Phonograph: circa 1890

This talking machine was a refined version of Edison’s “Perfected” Phonograph of 1888. Originally equipped with a “spectacle” frame holding both reproducer and recorder, the “monocle” frame and Standard Speaker (shown) were adopted after November 1889. The 2½ volt, 2 ampere DC motor was a massive affair, boosting the weight of the complete machine to almost 60 pounds. The Class “M” Phonograph was the only practical mass-produced talking machine available until 1895. Various sources state that no Class “M” Phonographs were produced after 1890; the North American Phonograph Company leasing and selling accumulated inventory until August, 1894. Earliest cabinets, such as this one, were usually mahogany, and featured a removable swarf drawer beneath the mandrel. Within a few years, cabinets were made of oak, measured the full length of the mechanism, and incorporated a smaller swarf drawer.



2) Type “U” Graphophone: 1893

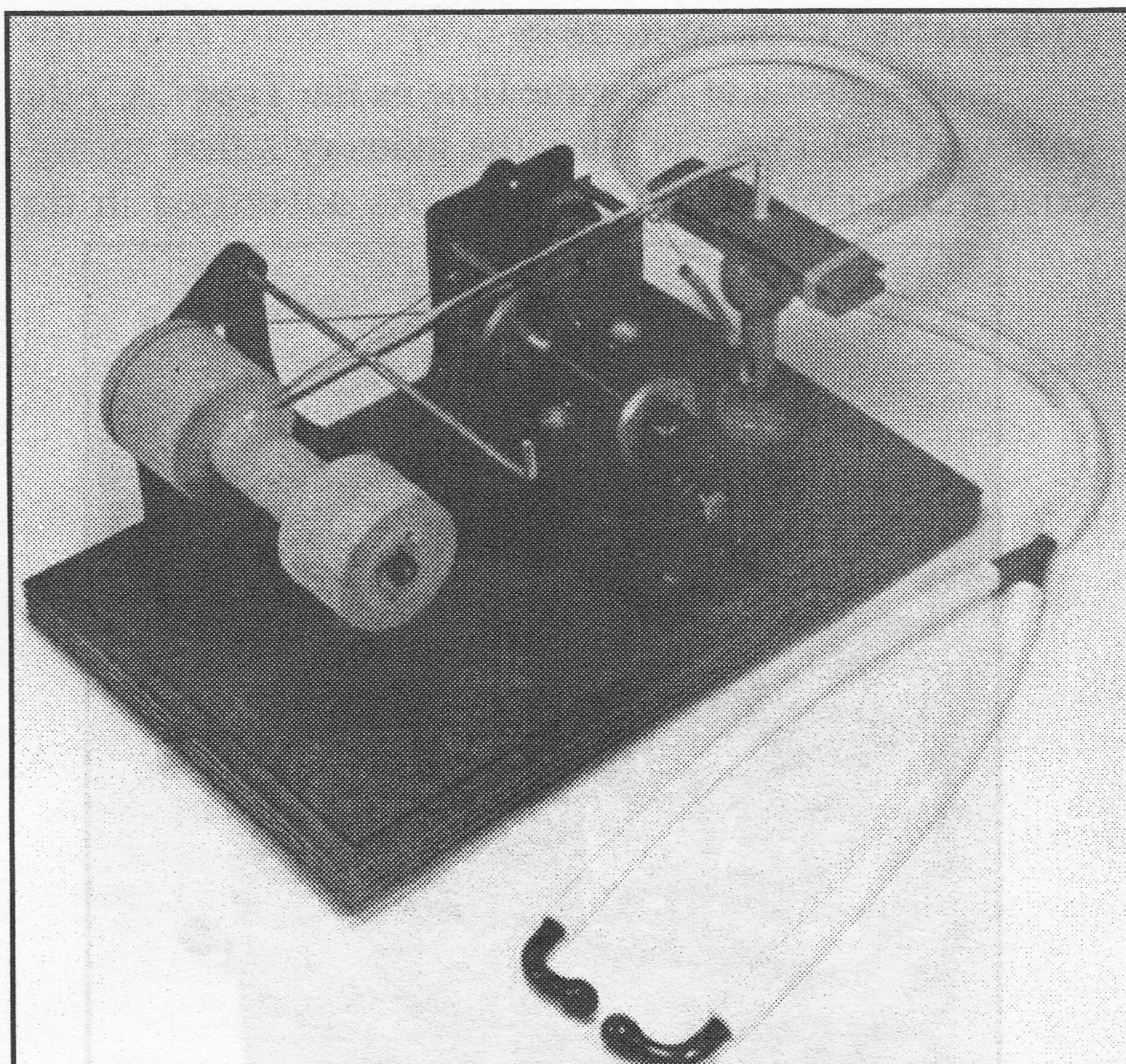
Edward Easton, President of the Columbia Phonograph Company and General Manager of the American Graphophone Company, stated the following in a report to the Board of Directors in 1895: “From January, 1891 until May 1st, 1893, the Company endeavored to establish a business by selling Graphophones in competition with the Phonographs of the North American Phonograph Company. During this period of twenty-eight months the total receipts from agents and the public for machines and supplies amounted to about \$2500... The present management assumed control on May 1st, 1893. At that time the American Graphophone Company was practically



bankrupt, and the whole talking-machine enterprise thoroughly discredited... With small sums of money borrowed from the last remaining friends of the Company,... a few machines of an improved design were built at a little factory at Bridgeport. By using to the best advantage our remaining material, this borrowed money sufficed for the purpose, and every energy was concentrated in the effort to increase cash receipts. Manufacturing was done only to meet requirements, and practically at no more rapid rate than the returns from the sales of the existing machines would permit. The business was conducted in this cautious and tentative way until 1895." This Type "U" Graphophone dates from this pre-1895 period. Equipped with a small battery-driven electric motor, these Graphophones could have overtaken the Edison Class "M", had distribution been equal to the task. A business panic in 1893 compounded the challenge, with the result that few of these "machines of an improved design" were ever built.

3) "Echophone": 1896

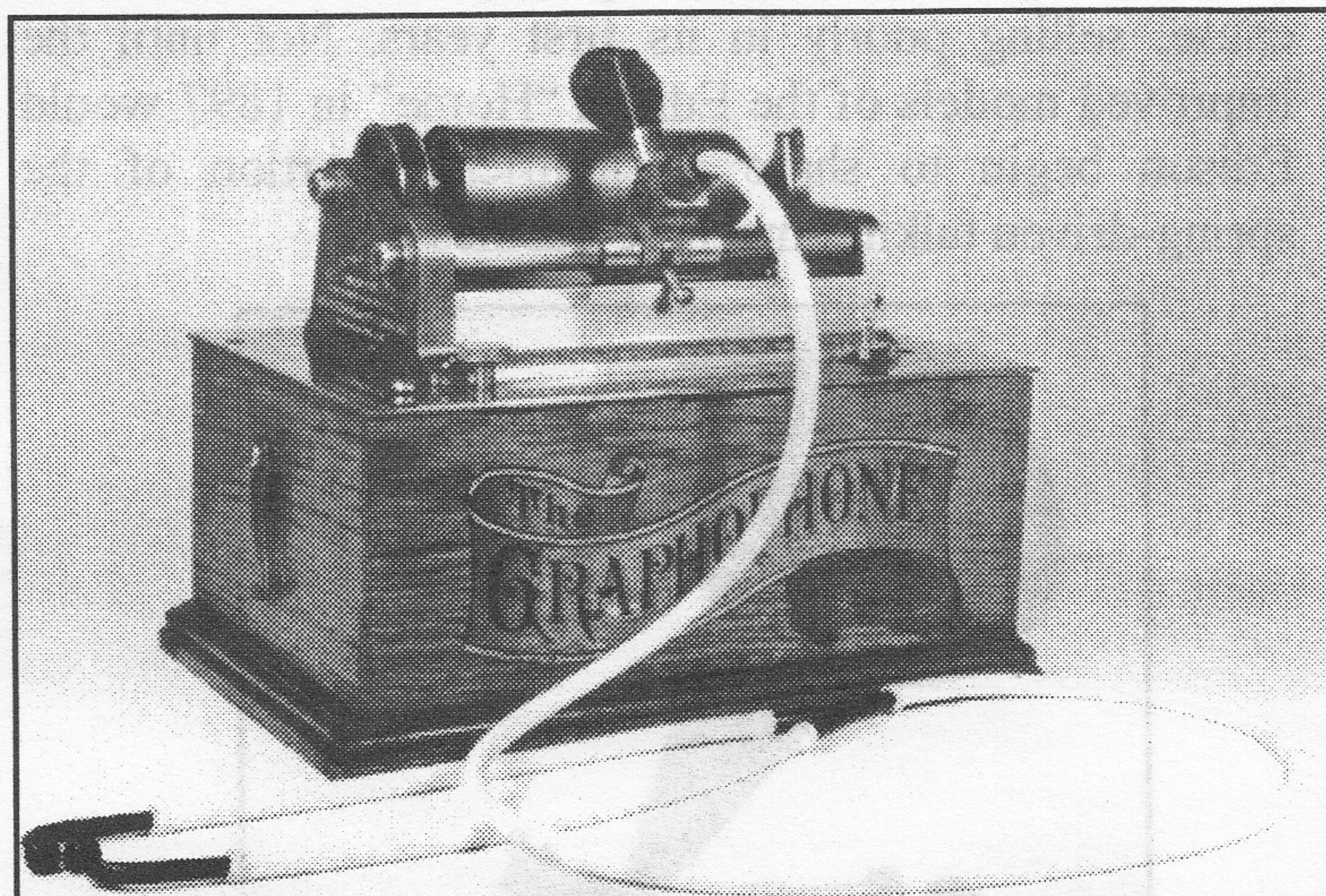
Edward Hill Amet was an early inventor of talking machine spring motors. Oddly, he approached a Waterbury, Massachusetts clock manufacturer to provide the tiny motor for his "Echophone". Originally called the "Metaphone" (an anagram of the inventor's name), the "Echophone" was designed to sell for only five dollars. This first "cheap" talking machine soon



aroused the ire of the American Graphophone Company, which ultimately put Amet out of the talking machine business in December, 1896. Remaining "Echophones" were given away as sales premiums or

with magazine subscriptions. This innocuous little machine was the first to use a tone arm, the first to feature adjustable stylus pressure, and of course, the first to bring the price of a talking machine within the reach of virtually everyone.

4) Type "N" Graphophone: 1895



A circular mailed on October 12, 1895 described the Type "N" or "Bijou" as follows: "The latest model Graphophone is the simplest talking machine ever made, and the easiest to operate. It has a fixed mandrel for cylinder, self-locking end-gate, and automatic stopping and starting device. It is not necessary to stop the motor to change from one cylinder to another-the mandrel stops automatically when end-gate is opened and starts again as soon as gate is closed. The "Bijou" is loud, clear and brilliant in recording and reproducing, and is adapted for use in the parlor, the concert hall or on the street. **NO ELECTRICITY REQUIRED**-equipped with perfect clockwork motor to run five cylinders from each full winding. Perfect speed regulation and superb musical qualities... **Price**, complete, with hand case, recorder, reproducer, 3 hearing tubes, 14-inch tin horn, 6 selected musical records, 3 blank cylinders and canvas-covered case for cylinders, **\$50**... No reduction in price when any part of outfit is omitted at purchaser's request." Columbia soon relented and offered the "Bijou", minus tubes, horn, cylinders and case for \$40.00. The Type "N" combined for the first time the features of a fixed mandrel, parallel feedscrew and an upright lever-operated carriage. Approximately 6000 of these machines were built, and they marked the practical beginning of the home entertainment industry.

5) Edison "Spring Motor" Phonograph: 1896

The U.S. Phonograph Company of Newark, N.J. (Edison's export agent) was manufacturing a 3-spring

motor invented by Frank Capps, called the "Triton". By March 1, 1896, an arrangement was made whereby these motors were to be sold beneath Edison Phonograph mechanisms as the Edison "Spring Motor" Phonograph. The price, in contrast to the \$40.00 Type "N" Graphophone, was \$100.00. Edison was a latecomer to the spring-driven talking machine field. The "Spring Motor" did not greatly further the Edison cause, selling poorly in its first years. Not until the improved models of the Edison "Home" in 1897 would Edison begin to share a significant portion of the spring-driven talking machine business.



6) Type "A" Graphophone: 1896

Introduced for the Christmas trade of 1896, the Type "A" would prove a strong seller. As described in the *Phonoscope* of November, 1896: "The Columbia Phonograph Company have put a new model Graphophone in the field, which they style 'The Columbia.' This machine, in our opinion, surpasses any of their former efforts... The 'Columbia' type differs from the 'Bijou' and 'Baby Grand' model in various ways. The end gate, heretofore deemed necessary, has been dispensed with. The cylinder is put on the mandrel without opening or closing any gate or device. The mandrel instead of running on bearings or centres at both ends, revolves on the main shaft... The governor is the same style as that in higher priced types, and the speed is regulated in the same manner by a thumb screw... The power is derived from a newly designed spring motor, easily wound, which will run two cylinders without rewinding. The diaphragms are practically the same as in preceding types, requiring no



adjustment..."

The Type "A" sold for \$25.00 throughout its production, until advertised for \$15.00 by the Douglass Talking Machine Company of Chicago in the July, 1898 issue of the *Phonoscope*. Earliest examples, such as this one, feature a "Leaves and Berries" decoration on the upper casting, as well as a Washington, D.C. address on the decal.

7) Type "N" Coin-Slot: 1896

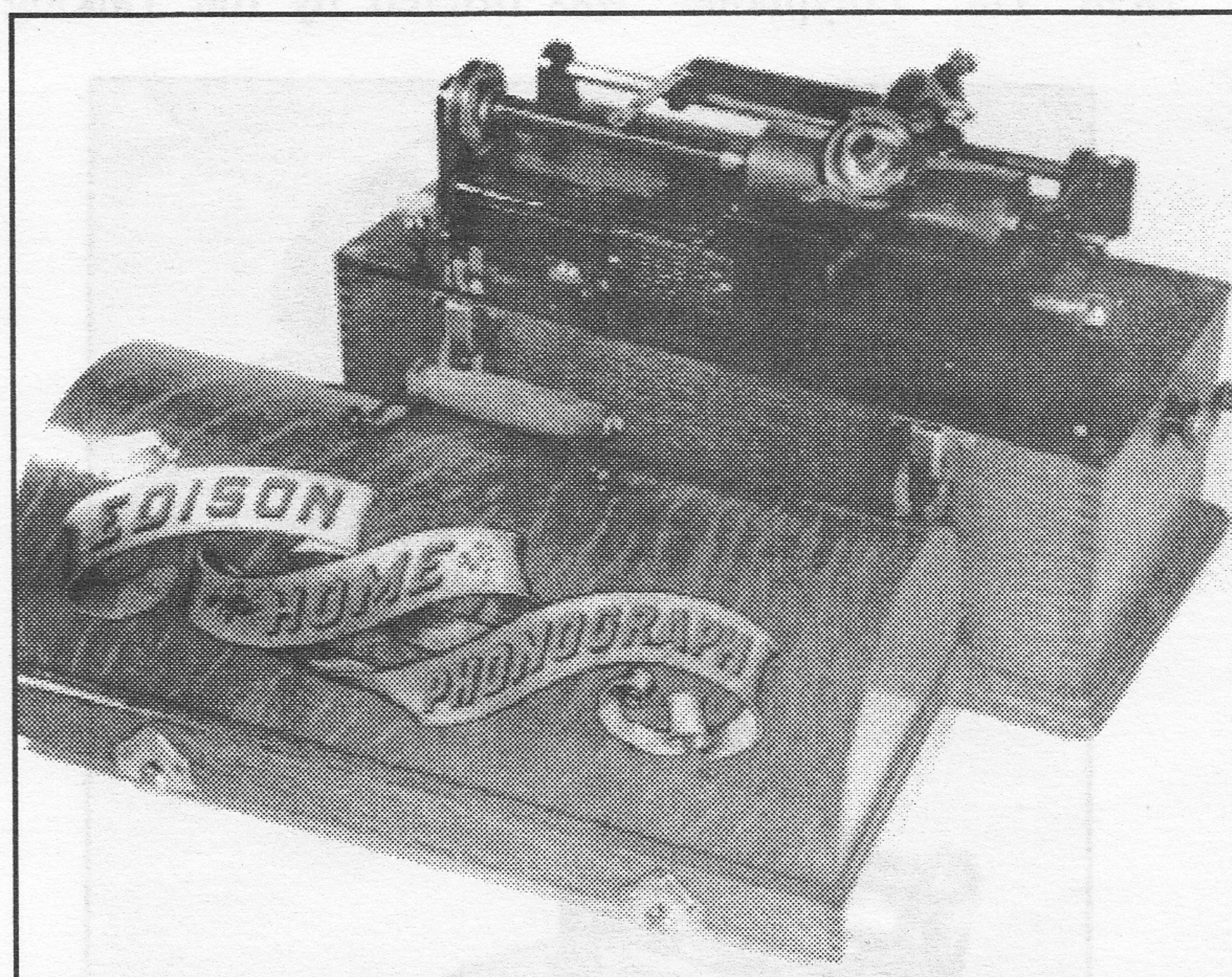
Appearing at the same time as the Type "A", the coin-operated Type "N" was the industry's first spring-driven coin-slot talking machine. As advertised in the



Phonoscope for January, 1897: "YOU WIND IT! A prince of money earners. More profit in proportion to expense than any form of slot machine on the market. Only expense for maintenance is the purchase of new records occasionally. Mechanism simple and reliable, reproducing qualities unsurpassed. Splendid for stores, depots, hotel corridors – anywhere the crowd passes. Great trade bringer for stores. *No electricity needed.* Investigate it. **Only \$50**"

8) Edison "Home" Phonograph: 1897

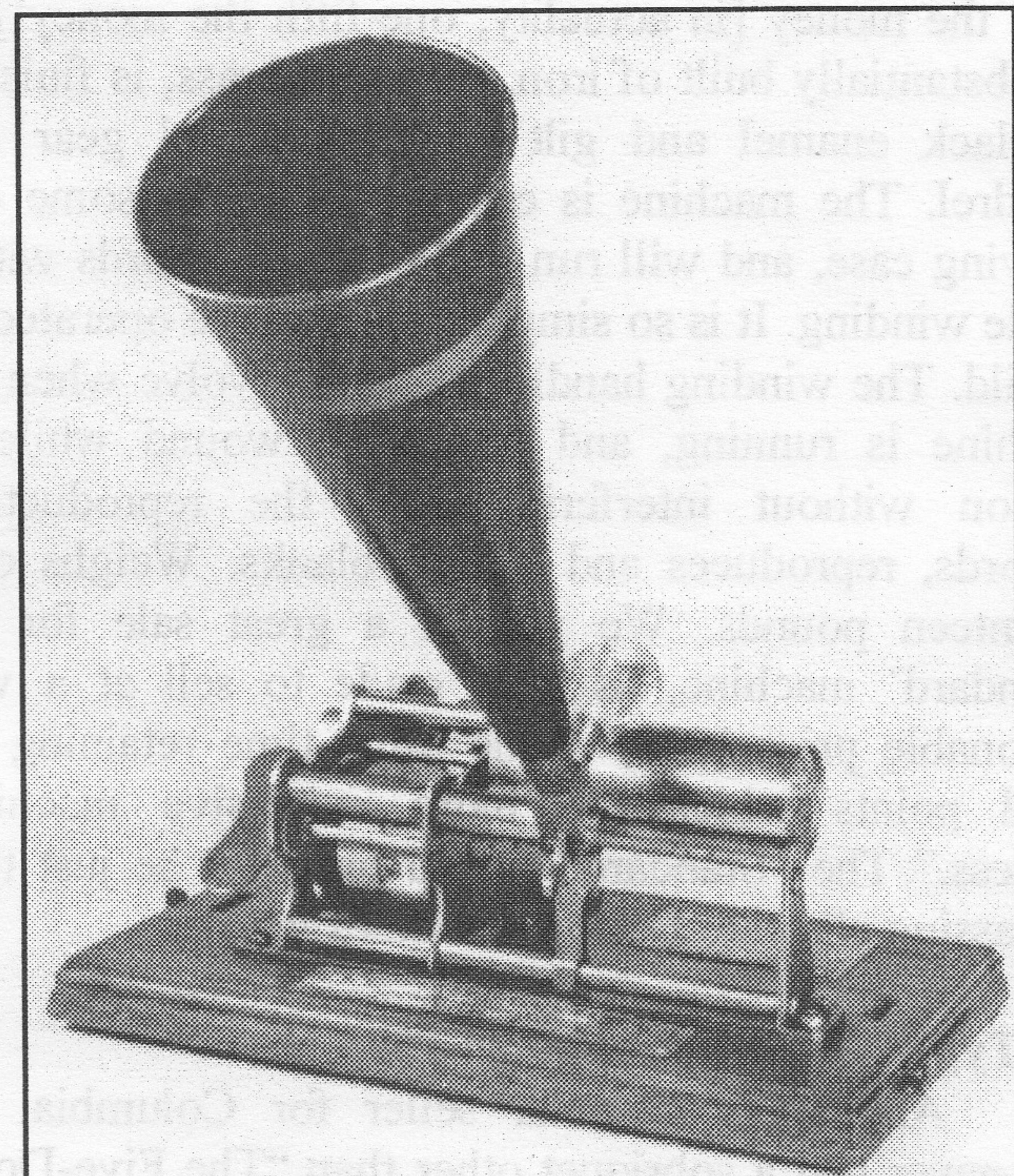
Although introduced in 1896, the first "Homes" relied on a small clockwork motor which used string to drive the mandrel. The first on/off lever doubled as a speed control, even after a new Edison spring driven motor was substituted. Separate controls for speed adjustment and on/off greatly improved performance. The "Home" did not become a commercially viable product until 1897. Originally offered for \$40.00, the "Home" was reduced to \$30.00 in August, 1897. By 1898, the mandrels were nickelized rather than brass. The "Home" was the first Edison Phonograph to be offered at a popular price. It was a desperately needed product for the Edison force, which was facing the \$25.00 Type "A" Graphophone having only the \$100.00 Edison "Spring Motor" Phonograph with which to counter. Despite its slow start, the Edison "Home" would prove to be an industry classic, surviving in gradually refined form until 1913.



9) Type "B" Graphophone: 1897

The Type "B" or "Eagle" Graphophone was a phenomenally successful machine. Selling for \$10.00 uncased or for \$12.00 cased, the "Eagle" did much to bring recorded music into homes all over the world.

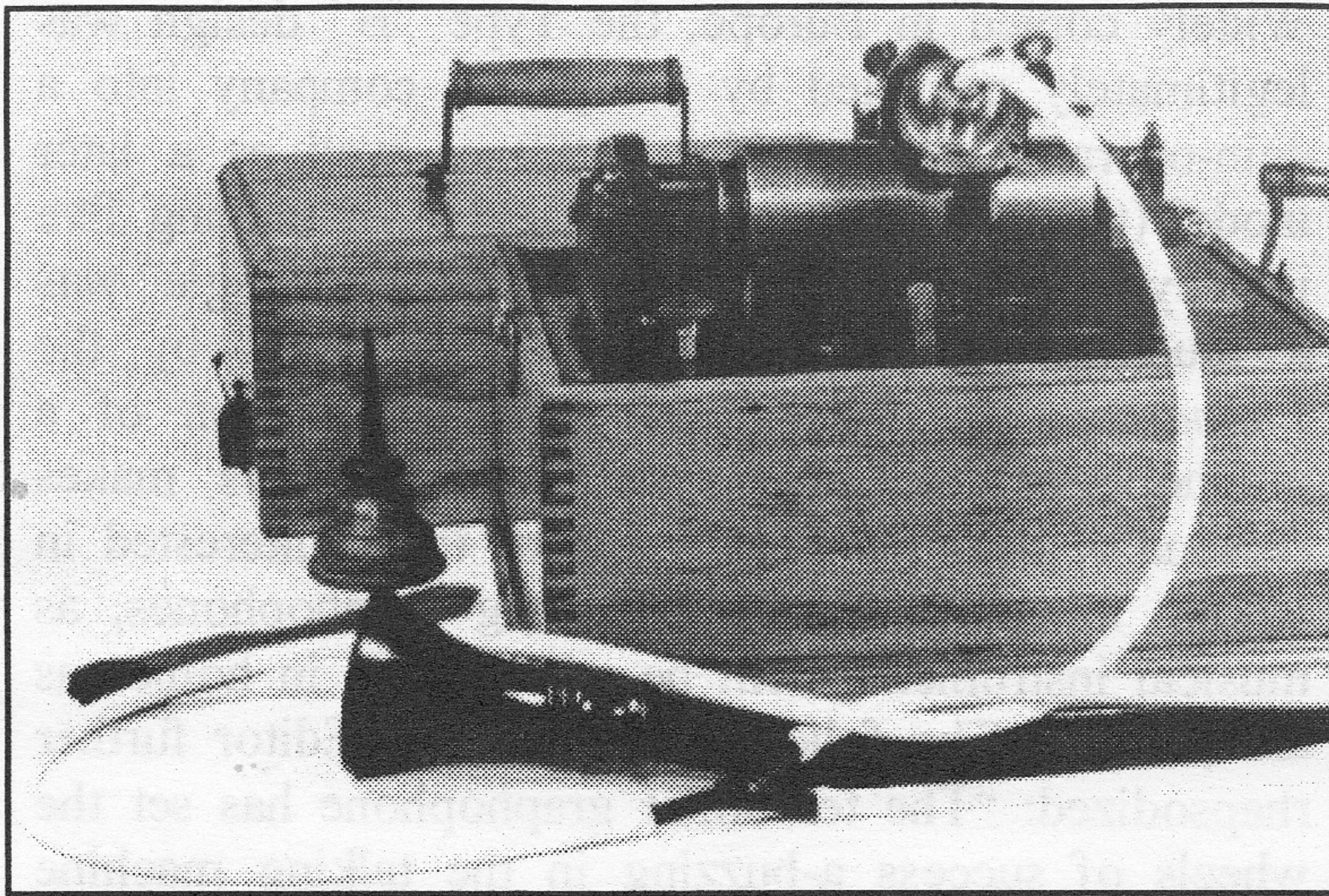
Widely copied in Europe, the Type "B" design was legitimately modified by the parent company into a coin-operated version (the "BS") as well as a later model (the "AB") which was capable of playing five inch cylinders. Even at its introduction, the "Eagle" was a much-loved talking machine. As stated by the *Phonoscope* for July, 1897: "The production of a graphophone [sic] that sells for ten dollars makes reasonable now the expectation of those interested in talking machines, that before long graphophones, as musical instruments, will be as common in homes as are pianos." The following month, the Editor further rhapsodized: "The ten-dollar graphophone has set the wheels of success a-buzzing in the talking machine business. Many thanks to McDonald and Easton."



Thomas McDonald was the talented designer of the "Eagle" and many other Graphophones. Edward D. Easton was the President of the Columbia Phonograph Company.

10) Edison "Standard" Phonograph: 1898

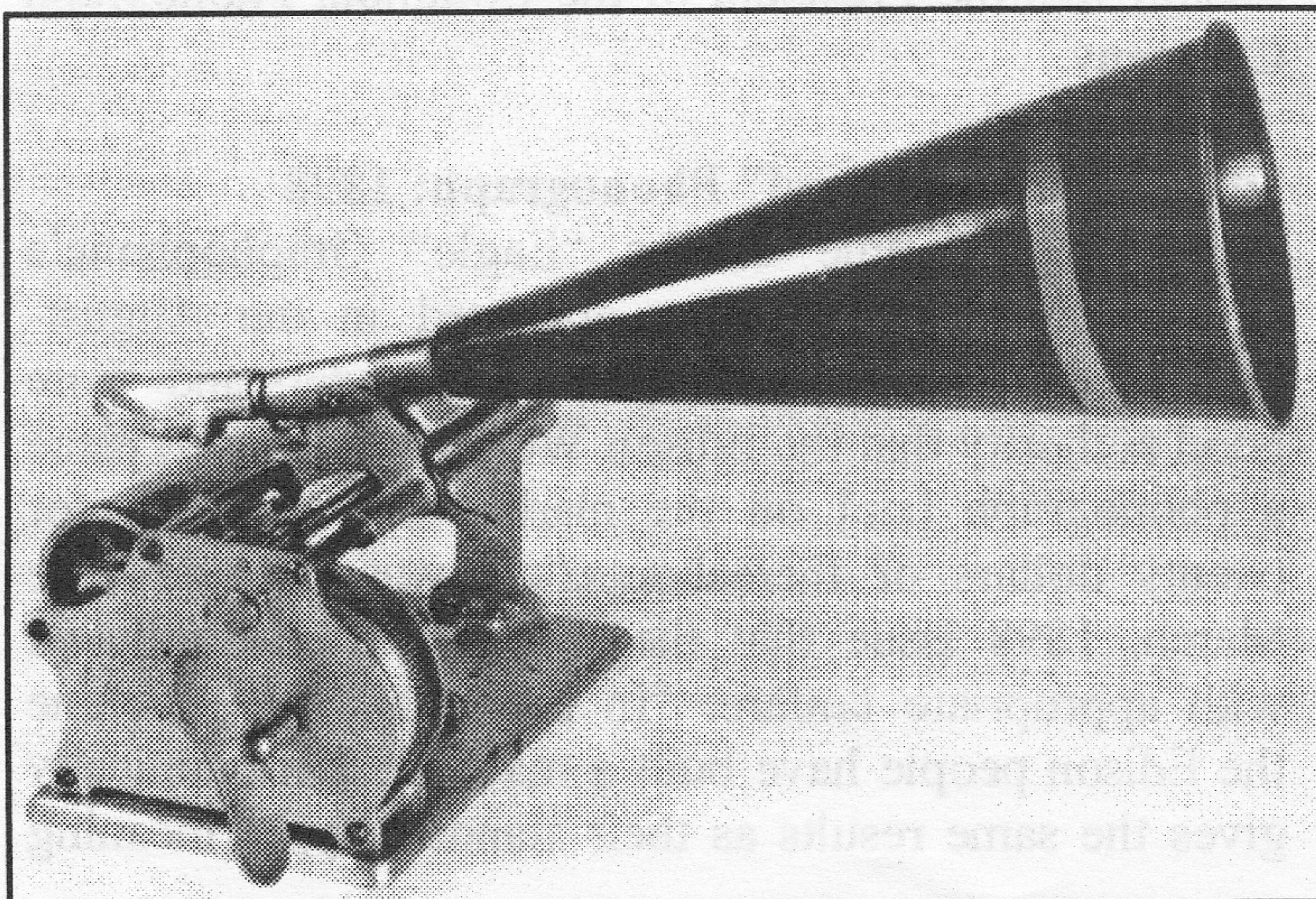
At the time of the "Eagle" Graphophone's introduction, the following appeared in the August-September 1897 *Phonoscope*: "We understand from good authority that the Edison Works are about to place a phonograph [sic] on the market that will sell for twenty dollars or thereabouts." It was not until the March, 1898 issue that the machine was introduced with appropriate fanfare: "In the 'Standard' machine the Edison people have built a machine that practically gives the same results as their standard type [meaning



the "Spring Motor"], but which sells for less than one-third the money [in actuality, one-fifth the money!]. It is substantially built of iron, steel and brass, is finished in black enamel and gilt and has nickel gear and mandrel. The machine is encased in a handsome oak carrying case, and will run two or three records with a single winding. It is so simple that it can be operated by a child. The winding handle does not revolve when the machine is running, and it can be wound while in motion without interfering with the reproduction. Records, reproduces and shaves blanks. Weighs only seventeen pounds. We predict a great sale for the 'Standard' machine, as it is made to sell at a very reasonable price (\$20) at the same time retaining the good points which the more expensive machines possess." The "Standard" would prove to be just that, surpassing all other Edison machines in sales.

11) Type "Q" Graphophone: 1898

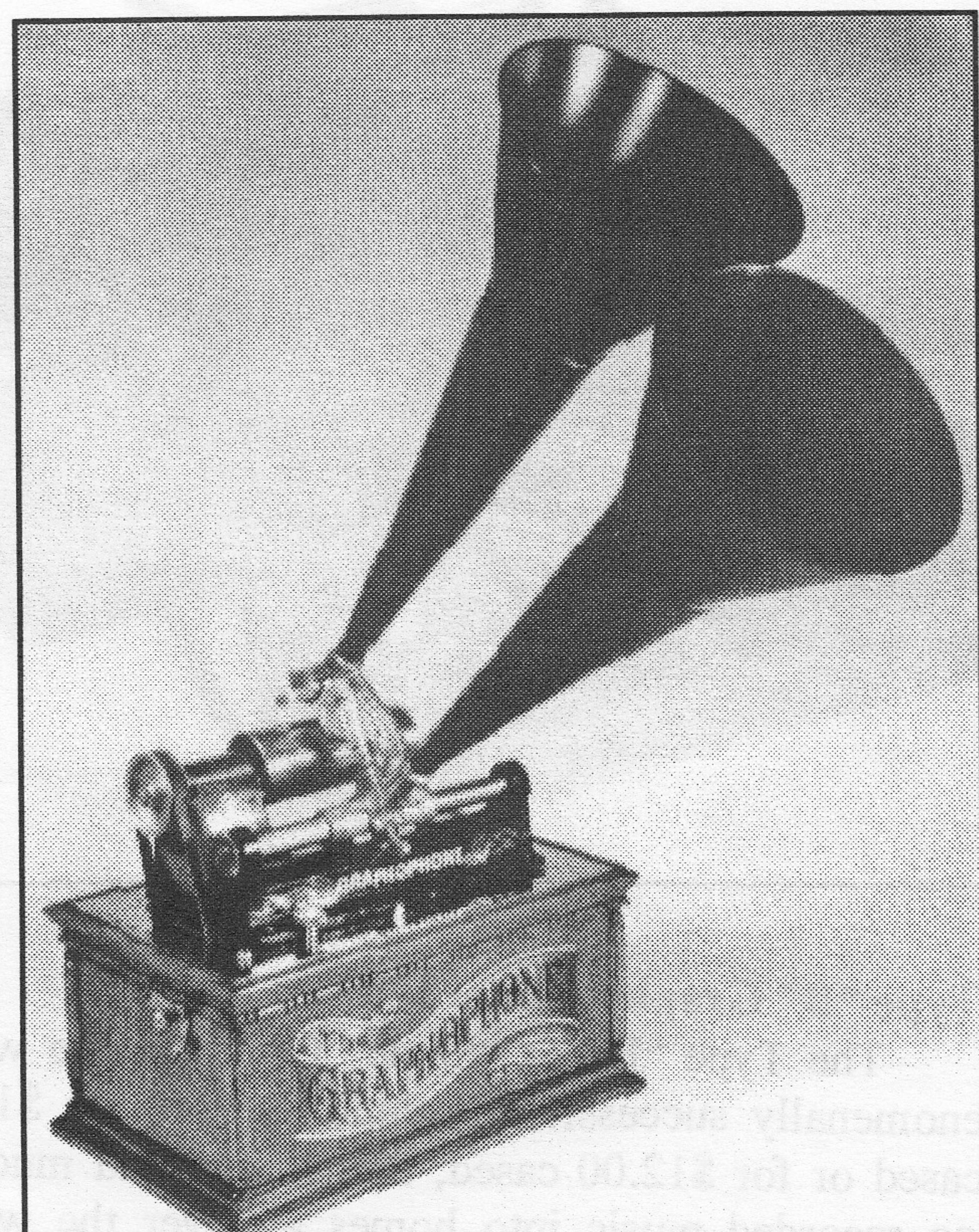
Another spectacular seller for Columbia, the "Q" never had a sobriquet other than "The Five-Dollar Graphophone." While not as affectionate a name as "Eagle" or "Bijou", the "Q" was enthusiastically received by the public. Yet, the December, 1898



Phonoscope was strangely reticent on the subject: "Our representative has seen the new five dollar Graphophone. This appears to be only an improved Eagle Graphophone. The discount to wholesalers is but twenty per cent. We do not see why the manufacturers could not have offered the Eagle in its place, with an additional discount to make the net figure which is quoted on this machine, as there is almost no appreciable difference between it and the Eagle model." Modern collectors might certainly argue the point with the *Phonoscope* Editor, but beyond question was the popularity of the "Q".

12) Type "AT" Graphophone: 1898

Evidently introduced with little fanfare, the "AT" was an updated, upscale version of the earlier "A". Given a more ornate cabinet and a mechanism with two springs (although earlier Type "A" Graphophones were occasionally equipped with two, or "tandem" springs), the "AT" was offered for the same \$25.00 price as its predecessor. It may be surmised that the "AT" and the "Q" were both offered for the Christmas trade of 1898. Early examples of the "AT" feature the same nickel-plated brass carriages as used on Type "A" Graphophones. Within a short period however, injection moulded "pot metal" carriages were substituted, to the detriment of modern collectors. This particular Type "AT" is equipped with a \$15.00 "Polyphone Attachment" which was first offered in late 1898. The "Polyphone" was offered by the Talking

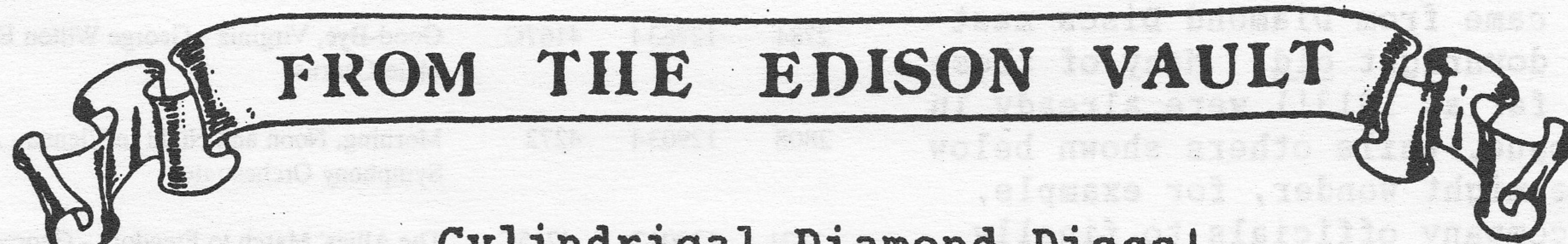


Machine Company of Chicago amidst claims of doubled volume and "The Sweetness of Many Echoes Instantly Combined."

Our gracious Editor must limit this overview to a generous dozen photographs. This, too, presented a challenge. Conspicuously absent are early disc talking machines, particularly the hand-driven Berliner models as well as the "Improved Gramophone" (trademark) model. Perhaps, if interest warrants, we may include these and other machines in future installments of

machines which have reached the "Century Mark". Please let me know your thoughts on this subject, or indeed any suggestions you may have for the "Phonograph Forum".

George Paul is co-author of the critically acclaimed The Talking Machine, an Illustrated Compendium. He may be contacted at: 126 S. Main Street, Mt. Morris, NY 14510.



Cylindrical Diamond Discs!

(A Guide to Blue Amberols Dubbed from Unissued Diamond Discs)

by Ray Wile

Introduction by Martin Bryan

When Blue Amberol dubbing from Diamond Discs began in 1914, one would assume that the cylinder issues pretty much duplicated the disc issues. This is true to a certain extent, but there were actually several hundred dubbed Blue Amberol cylinders which have no issued Diamond Disc equivalents. In other words, they were dubbed from discs which ultimately didn't get issued.

There are several possible explanations for this practice, depending upon the period and individual selections used:

- 1) A glance at the releases during the early years confirms that company policy aimed its marketing of discs towards a more cultured customer. Many popular titles were recorded, but issues favored "high brow" music. Cylinders, on the other hand, were still being marketed to the "masses."
- 2) Diamond Discs during the 'Teens were selling well, while manufacturing techniques were slower and more expensive than

for cylinders. Therefore, fewer individual disc issues were needed.

- 3) With material restrictions and shortages during the European War, discs became even more costly to produce. Some months during the war saw as few as five new discs, while cylinder releases regularly numbered as many as thirty titles.
- 4) Titles which may have been rejected as unsuitable for the discs market were deemed appropriate for the cylinder trade.
- 5) Disc issues held back a month or two may no longer have seemed timely.

The reader may come up with some additional reasons for this phenomenon. In any event, the following listing reveals countless recordings we might wish had appeared in disc form but didn't. Several very popular songs of the era appeared only in Blue Amberol form, while some of the most popular recordings artists (Billy Murray, Collins & Harlan, Ada Jones, Arthur Fields, Walter Van Brunt, etc.) made many disc recordings which were issued only on cylinder. A handful of

classical artists, including Karl Jorn, Albert Spalding, Marie Rappold and Jacques Urlus, shared a similar fate. And finally, some Edison artists who made discs can only be heard on the cylinders, as no Diamond Discs by them were issued: Leonard T. Chick, Ethel Finnie, Mack & Miller, Sallie Stembler, Emerson Westervelt, Elaine Gordon, to name a few.

A few patterns are worth noting. First, a large block of these recordings appeared during 1917-1918-1919, a period when disc production was severely limited and when Blue Amberol sales were still brisk. Secondly, beginning with Blue Amberol issue numbers in the mid-4500s (mid-1922), an unusually large number of dubs came from Diamond Discs masters which were downright old! Many of these (going back as far as 1913!) were already in the disc catalogue, while others shown below never were. We might wonder, for example, what prompted company officials to finally release the recording of "My Hindoo Man One-Step" by Van Eps' Banjo Orchestra nearly six years after it was originally recorded!

The following listing is as complete as we could make it, but we would be happy to add any additions or corrections which readers can supply. We have put the entire listing in numerical order to make it more "user friendly." You may wish to go through your collection and re-listen to those dubbed Blue Amberols for which no disc equivalents saw the light of day!

2649	12510-1	—	Song of the Chimes (Cradle Song) - Beatrice Flint Collin
2691	12588-3	3953C	Hicki Hoy - Kaufman Brothers (Not Released?)
2692	12557-2	3840C	Beautiful Lady in Red - Emory B. Randolph and Chorus
2703	12603-1	3872C	Welcome to California - Owen J. McCormack and Chorus
2715	126_1-2	3813C	Birds and the Brook - American Symphony Orchestra
2744	12690-2	4061C	Treasure Waltz - Hungarian Orchestra
2745	12638-1	3980C	You're My Girl - Walter Van Brunt (with Helen Clark)
2774	12731-2	3688B	Are We Downhearted—No! - Elizabeth Spencer and Chorus
2784	12763-1	4167C	Good-Bye, Virginia - George Wilton Ballard and Male Chorus
2808	12903-1	4272	Morning, Noon and Night in Vienna - American Symphony Orchestra
2821	12901-2	4215C	The Allies' March to Freedom - George Wilton Ballard and Male Chorus
2859	12988-2	4316C	You'll Always be the Same Sweet Girl - Manuel Romain
2869	13038-2	4455A	Boys of the Dardanelles - Frederick Wheeler and Male Chorus
2870	13039-3	4454A	For Auld Lang Syne! Australia Will be There - William White and Male Chorus
2871	13028-4	4499C	She Is My Rosie - Glen Ellison
2878	13015-3	4429C	I Wonder If You Miss Me Sometimes - George Wilton Ballard
2879	13017-2	4404C	I Love You, That's One Thing I Know - Manuel Romain
2889	13056-4	4447C	Katinka - Walter Van Brunt and Male Chorus
2891	13044-2	4459B	Blow, Blow, Thou Winter Wind - T. Foster Why
2893	13057-3	4510C	Railroad Jim - Edward Meeker
2895	13021-1	4320C	Strike Up a Song - Charles Granville and Male Chorus
2899	13024-2	4315A	I Seem to Hear You Gently Calling - Emory B. Randolph
2902	13051-2	4532C	Wonderful Rose of Love - George Wilton Ballard
2904	12999-3	4328C	The Battle Cry of Freedom - Walter Van Brunt and Chorus
2907	13058-3	4442C	The Lights of My Home Town - Walter Van Brunt
2911	13086-2	4577C	Aloha Oe Waltzes - Jaudas' Society Orchestra
2923	13128-3	4555C	When It's Orange Blossom Time in Loveland - George Wilton Ballard and Chorus
2930	13132-3	4629C	What's the Use of Going Home - Arthur Fields
2935	13064-1	4498C	The Letter That Never Reached Home - George Wilton Ballard

Cylinder Issue #	Cylinder Matrix #	From D.D. Matrix #	Title and Artist
1651	12461-3	3638B	Lincoln's Speech at Gettysburg - Harry (Note: This was a make over of the original issue.)
2509	12238-2	3255C	Come Back to Me - Mary Jordan and Chorus
2563	12324-1	3409C	Brown October Ale - Thomas Chalmers & Cho.
2583	12372-2	3425C	Armorer's Song - Frederic Martin (Diamond Disc coupled as #80207, but not issued)
2585	12373-2	3546C	It's Written in the Book of Destiny Helen Clark and Joseph A. Phillips
2593	12422-2	3467A	Some Baby—One-Step - Van Eps Banjo Orchestra
2607	12441-5	3592B	Simple Melody - Mary Carson and Walter Van Brunt
2629	12499-3	3721C	I Want to Go to Tokio - Mabelle MacDonald and Walter Van Brunt
2646	12519-3	3755B	Laughing Love - Charles Crawford Gorst (Whistling)
2648	12462-4	3614C	Indiana - Walter Van Brunt and Chorus

2939	13121-4	4312A	Italian Rosa - Al Bernard (Not Released)	3077	13315-2	4703	A Wondrous Rose - Helen Clark
2952	13110-2	4538C	Winter Song - Criterion Quartet	3078	13373-1	5082C	Dance with Me - Gladys Rice & Irving Kaufman
2967	13194-2	4763C	Walkin' the Dog—Fox Trot - National Promenade Band	3080	13372-2	5073A	Just One Day - George Wilton Ballard
2969	13170-2	4598A	Down Where the Swanee River Flows - George Wilton Ballard and Chorus	3085	13388-1	5118A	It's Not Your Nationality (It's Simply You) - Billy Murray
2980	13205-3	4784C	Stormy Sea of Love - Irving Kaufman	3095	13417-2	_____	There's a Little Bit of Bad in Every Good Little Girl—Fox Trot - Jaudas' Society Orchestra
2972	13120-2	4596C	Luana Lou - Walter Van Brunt	3097	13404-2	5051C	Take This Letter to My Mother - Will Oakland and Chorus
2973	13208-3	4720C	Way Down in Borneo-o-o-o - Leonard T. Chick	3099	13337-2	4731G	Love Bells - Walter Van Brunt
2983	13089-1	4542A	For All Eternity - James Harrod	3102	13307-1	4716A	Irish Folk-Song - Merle Alcock
2984	13215-2	4818D	Our National Song—The Star Spangled Banner - Harry T. Humphrey and Choir Boys of St. Ignatius Loyola	3105	13394-2	5152C	Through These Wonderful Glasses of Mine - George Wilton Ballard
2986	13217-2	4873C	Arrah Go On, I'm Gonna Go Back to Oregon - Billy Murray	3106	13427-1	5205C	Good-Night, Dinny, and God Bless You - George McFadden
2997	13211-3	4787C	There's a Little Baby Up in the Moon - Irving Kaufman	3112	13430-3	5203C	Don't Leave Me, Daddy - Arthur Fields
2999	13231-3	4895C	I Sent My Wife to the Thousand Isles - Billy Murray	3117	13434-1	5209C	Since Maggie Dooley Learned the Hooley Hooley - Ada Jones
3002	13230-2	4748C	Bantam Step—Fox Trot - Jaudas' Society Orchestra	3121	13438-1	5207C	What Do You Want to Make Those Eyes at Me For? - Rachael Grant and Billy Murray
3005	13239-1	4918	Spring Bird—Intermezzo - Sodero's Band	3124	13452-1	5173C	With His Hands in His Pockets and His Pockets in His Pants - Byron G. Harlan
3006	13251-2	4833C	For Dixie and Uncle Sam - George Wilton Ballard and Chorus	3126	13446-3	5201C	Erin is Calling - George Wilton Ballard
3007	13248-3	4912C	The Two-Key Rag - Arthur Collins and Byron G. Harlan	3128	13422-1	5070A	Who Will Care for Mother Now? - Will Oakland and Chorus
3008	13216-2	4614L	The Boomerang March - New York Military Band	3134	13465-1	5255C	I'm Going Back to California (That's Where I Belong) - George Wilton Ballard and Chorus
3010	13254-3	4848A	He's the Makin's of a Darn'd Fine Man - Ada Jones	3143	13484-3	5281C	How's Every Little Thing in Dixie? - Premier Quartet
3011	13261-2	4921C	Smiles, Then Kisses—Waltz - Waikiki Hawaiian Orch.	3147	13440-3	5153C	Little by Little and Bit by Bit, Go to It - Billy Murray
3014	13279-2	4932C	You're a Dangerous Girl—One-Step - Jaudas' Society Orchestra	3149	13451-2	5105C	Aloha Oe - Ford Hawaiians
3016	13243-2	4817C	Mari, Mari! - Thomas Chalmers	3150	13206-2	4735C	One Kiss, and All is O'er - George Wilton Ballard
3020	13280-1	4753C	For Killarney and You - Charles Harrison	3151	13470-3	5178C	Marie, My Own Marie - Gladys Rice
3023	13275-3	_____	The Boomerang—One Step - National Promenade Band	3155	13466-1	5102A	Caprice Viennois - George Hamilton Green (Xylophone)
3025	13294-2	4946C	In Honeysuckle Time - Arthur Collins and Byron G. Harlan	3161	13505-3	5276C	A Ragtime Drama - Ada Jones and Billy Murray
3049	13282-3	_____	Blue Eyes - George Wilton Ballard	3162	13506-1	5314C	Flora Bella Waltzes - Jaudas' Society Orch.
3057	13347-2	5074C	You Wake Up in the Morning in Chicago - Billy Murray	3163	13497-1	5311A	Rolling Stones (All Come Rolling Home Again) - Arthur Fields
3065	13310-1	4967C	Hawaiian Hula Medley - Helen Louise and Frank Ferera	3165	13508-2	5328C	The Hot Dogs' Fancy Ball - M. J. O'Connell
3071	13339-2	4943C	Shim-Me-Sha-Wibble - National Promenade Band	3166	13475-2	5249C	Cross My Heart (and Hope to Die) - Ada Jones
3072	13353-1	5081C	Eyes Have a Language of Their Own - Irving Kaufman and Chorus of Girls	3168	13511-4	5256	Sons of Australia March - Sodero's Band
3073	13336-3	4976C	(a) Last Rose of Summer; (b) Old Folks at Home - M. Nagy (Zimbalom)	3173	13509-1	5282C	Tho' I'm Not the First to Call You Sweet-heart (Please Let Me Be the Last) - George Wilton Ballard
3075	13321-1	4741A	After All - Charles Harrison	3178	13487-2	_____	One Fleeting Hour - Gladys Rice

3181	13520-3	5099A	Kaena - Ford Hawaiians	3258	13656-3	5526C	The Road That Leads to Love - Manuel Romain
3186	13526-1	5307C	Money Blues—Fox Trot - Jaudas' Band	3269	13574-1	5106C	Wiliwili Wai - Ford Hawaiians
3188	13523-3	5302C	Buzzin' the Bee - Arthur Collins and Byron G. Harlan	3279	13583-3	5424C	Fashion-Plate March - New York Military Band
3190	13539-2	5390B	Come On Over Here, It's a Wonderful Place - Ada Jones	3280	13533-3	5197C	Hungarian Lustspiel Overture - George Hamilton Green (Xylophone)
3192	13547-3	5407C	Where the Black-Eyed Susans Grow - Adolph J. Hahl	3281	13662-2	5585C	The Girl You Can't Forget - Manuel Romain
3194	13538-1	5313B	Come Out of the Kitchen, Mary Ann - Ada Jones and Chorus	3288	13033-3	4434B	Underneath the Stars - Walter Van Brunt
3196	13542-3	5416C	Night Time in Little Italy - Arthur Collins and Byron G. Harlan	3293	13715-3	5623C	Everybody Loves a Big Brass Band - Edward Meeker
3199	13532-2	5344C	Honor Thy Father and Mother (and Good Luck Will Follow You) - Manuel Romain	3294	13693-1	5536C	I Called You My Sweetheart - George Wilton Ballard
3200	13419-3	4635G	Valley of Love - Ansonia Instrumental Quar.	3297	13735-2	5661C	Ain't You Coming Back to Dixieland? - Gladys Rice and Vernon Dalhart
3201	13554-2	5419A	Let's All Be Americans Now - Adolph J. Hahl	Re: 14885-1		5661C	
3205	13552-2	5329A	'Twas Only an Irishman's Dream - George Wilton Ballard	3299	13672-3	5312A	You May Hold a Million Girlies in Your Arms (But There's Only Room for One Down in Your Heart) - Arthur Fields
3207	13550-1	5405C	Would You Take Back the Love You Gave Me? - Emory B. Randolph	3308	13706	5368C	As We Part - Gladys Rice
3210	13564-2	5379C	Hello, I've Been Looking for You - Adolph J. Hahl (Not Released?)	3312	13609-2	5371C	Sing! Sing! Birds on the Wing - Master Claude Isaacs
3211	13565-1	5367C	She's Dixie All the Time - Premier Quartet	3316	13740-1	5683C	From Me to Mandy Lee - Premier Quartet
3212	13582-3	5438C	Rolling Stones Waltz - Jaudas' Society Orch.	3318	13737-1	5590C	Wonderful Girl, Good Night! - Rachael Grant and Billy Murray
3213	13572-3	5336C	Hill and Dale—Fox Trot - Van Eps' Banjo Orchestra	3339	13744-2	5700C	Hitchy-Koo—One-Step - Jaudas' Society Orch.
3216	13580-1	5369C	It's a Long, Long Time Since I've Been Home - Billy Murray	3340	13734-3	5660B	Mother, Dixie and You - Arthur Fields
3217	13568-2	5427C	I've Got the Sweetest Girl in Maryland - Premier Quartet	3342	13731-1	5622C	Pull the Cork Out of Erin (Let the River Shannon Flow) - Irving Kaufman
3228	13611-3	5509C	"Jass" One-Step - Jaudas' Society Orchestra	3350	13784-3	5728C	Whose Little Heart Are You Breaking Now? - Grace Woods and Arthur Fields
3229	13604-1	5440C	Hawaiian Butterfly - Stewart G. Jackson (#?)	3351	13786-3	5720C	Some Sunday Morning - Ada Jones and Billy Murray
3231	13598-2	5483C	Cora - Vernon Dalhart	3354	13808-1	5758C	Lily of the Valley - Ada Jones and Billy Murray
3234	13596-1	5474C	The Cute Little Wigglin' Dance - Arthur Collins and Byron G. Harlan	3357	13592-1	5437C	Good-bye, Good Luck, God Bless You, Medley Waltz - Jaudas' Society Orchestra
3238	13626-3	5502C	Hong Kong - Arthur Fields	3362	13821-1	5791C	It's a Long Way Back to Mother's Knee - George Wilton Ballard
3242	13640-2	5350B	Poor Butterfly - Armand Vecsey and His Hungarian Orchestra	3364	13782-3	5724C	Cute Little Wigglin' Dance—Fox Trot - Frisco Jazz Band
3243	13644-3	5561C	It's Time for Every Boy to Be a Soldier - Gladys Rice and Chorus	3365	13798-1	5760C	Long Boy - Steve Porter
3245	13645-3	5551C	The Man Behind the Hammer and the Plow - Arthur Fields	3366	13764-3	5612A	The Sea Makes a Man a Man - Donald Chalmers
3246	13671-2	5534C	On the Party Line - Billy Murray	3376	13804-3	5462C	Divertimento—Il Convegno - Anthony Giamatteo and Fred J. Brissett
3252	13646-2	5560C	What Kind of American Are You? - Helen Clark and Chorus	3380	13824-1	5793C	Wake Up, Virginia, and Prepare for Your Wedding Day - Shannon Quartet
3253	13647-3	5262A	Molly Brannigan - Joseph W. White	Beginning October 4, 1917, mx. 13818, Columbia Street studio opened for cylinder dubbing and other purposes.			
3257	13631-1	5461C	Oh What Wonderful Things One Little Girl Can Do - Arthur Fields	3381	13819-1	5766C	I'd Feel at Home If They'd Let Me Join the Army - M. J. O'Connell
				3384	13837-1	5370C	Comin' Thro' the Rye - Master Claude Isaacs

3392	13809-3	5719C	When the Lights Are Low - Helen Clark	3534	14053-1	6027C	Come Along Ma Honey, Down Upon the Swanee - Helen Clark
3397	13871-3	5740B	Musical Sam from Alabam' - Premier Quartet	3542	14099-1	6118A	Derby Day in Dixie - Elaine Gordon
3407	13883-2	5832C	The Best Things in Life are Free - George Wilton Ballard	3544	14091-3		Has Anybody Seen My Corinne? - Vernon Dalhart
3411	13900-?	5796A	All I Need is Just a Girl Like You - Rachael Grant and Billy Murray	3545	14090-3	6171C	Bye and Bye - Ada Jones and Billy Murray
3416	13666-2	5572C	Hy-Sine—One Step - Jaudas' Society Orch.	3553	14105	6168C	When Alexander Takes His Ragtime Band to France - Arthur Fields
3422	13874-3	5542C	Suki San (Where the Cherry Blossoms Fall) - Vernon Dalhart	3556	14100-5	6134A	Maytime Waltz - Jazzarimba Orchestra
3423	13902-2	5857C	For You and Tennessee - Harmony Four	3560	14093-1	6150C	Alice, I'm in Wonderland - Vernon Dalhart
3430	13918-1	5523C	Tho' I Had a Bit o' the Devil in Me - George McFadden	3564	14101-5	6183C	Any Old Place the Gang Goes (I'll Be There) - Edward Meeker
3433	13929-3	5919C	Are You From Heaven? - Vernon Dalhart	3572	14125-2	6225C	Jazzin' Around—One-Step - Earl Fuller's Famous Jazz Band
3436	13930-1	5890C	Break the News to Mother - George Wilton Ballard and Chorus	3584	14132-4	6159G?	Molly O Medley—Waltz - Jaudas' Society Orchestra
3440	13904-3	5741C	The Garden of Allah - Vernon Dalhart	3587	14143-3	6290C	Everything's Funny to Me - Sallie Stembler
3443	13887-2	5826C	We Want the Flowers Now - Vernon Dalhart and Lawrence E. Gilbert	3593	14149-2	6192B	If He Can Fight Like He Can Love, Good Night Germany! - Elaine Gordon
3444	13842-1	5821C	When I Hear That Jass Band Play—Fox Trot - Jaudas' Society Orchestra	3594	14150-2	6304A	I'm Goin' to Fight My Way Right Back to Caroline - Vernon Dalhart
3446	13935-4	5097C	Kohala March - Ford Hawaiians	3595	14152-2	6273B	Hello, Central, Give Me No Man's Land - Gladys Rice
3447	13928-1	5905C	When Yankee Doodle Learns to Parlez Vous Francais - Arthur Fields and Chorus of Girls	3598	14161-2	6272C	Mammy's Chocolate Soldier - Harmony Four
3450	13518-3	5308C	Wasatch Fox Trot - Jaudas' Band	3602	14168-3	6313C	Uncle Sammy—Vocal March - Premier Quartet
3453	13934-2	5901C	Daddy, I Want to Go - Premier Quartet (Assisted by Ada Jones)	3607	14157-1	6222A	The Most Beautiful Picture of All - Manuel Romain
3457	13940-3	5628C	Laddie in Khaki (The Girl Who Waits at Home) - Glen Ellison	3608	14162-2	6322B	When I Send You a Picture of Berlin Medley—One-Step - Jaudas' Society Orchestra
3473	13979-2	5889A	Says I to Myself, Says I - Ada Jones	3609	14147-1	6294C	From Tropic to Tropic March - New York Military Band
3478	14005-3	6011C	Everybody's Crazy 'Bout the Doggone Blues but I'm Happy - Arthur Collins and Byron G. Harlan	3611	14014-3	6005C	Donna Juanita Selection - Creatore and His Band
3496	14048-2	6053C	Each Stitch is a Thought of You, Dear - Helen Clark and Criterion Quartet	3612	14172-3	6308C	Good-Bye Alexander - Ada Jones
3499	14032-2	6064C	Tickle Toe—Fox Trot - Jazzarimba Orchestra	3614	14180-3	6330C	Watch the Bee Go Get the Hun - Edward Meeker
3500	14041-3	6083C	The Daughter of Rosie O'Grady - Ada Jones	3618	14193-2	6283C	The Battle in the Air - Premier Quartet and Company
3505	14036-2	6082C	A Little Bit of Sunshine (From Home) - Vernon Dalhart	3622	14184-2	6332C	Oriental—Fox Trot - Jaudas' Society Orch.
3507	14051-3	5906C	Send Me a Curl - Premier Quartet	3626	14194-1	6284C	Garden of My Dreams - Gladys Rice, Vernon Dalhart and Chorus
3514	14063-1	6126C	Oh! Min! - Edward Meeker	3627	14022-3	5963C	Yock-a-Hilo Town - Vernon Dalhart
3515	14065-1	6105C	There's a Lump of Sugar Down in Dixie - Vernon Dalhart	3628	14190-3	5439C	Romance sans paroles - Vladimir Dubinsky (Violoncello) (Diamond Disc 80735 of this selection was not released)
3516	14066-3		On the Road to Home Sweet Home - John Young and George W. Reardon	3630	14185-4	6326B	If I'm Not at the Roll-Call, Kiss Mother "Good-Bye" for Me - Harvey Wilson
3525	14075-1	6138C	We Stopped Them at the Marne - Premier Quartet	3632	14199-1	6356C	Soldier Songs, No. 1 - Chorus of Male Voices
3527	14073-3	6039C	When You Feel a Little Longing in Your Heart - Gladys Rice and Vernon Dalhart	3633	14200-2	6318A	Just a Baby's Prayer at Twilight - Herbert Soman (Violin)
3531	14081-2	6144C	That Grand Old Gentleman (Uncle Sam) - Arthur Fields				

3635	14187-2	6343C	When I Gets Out in No-Man's Land (I Can't be Bothered With No Mule) - Arthur Collins	3951	14623-2	7022C	Nightingale Song - Frank Kamplain
3637	14178-2	6141C	When Shadows Fall - Weltzin B. Blix	3959	14584-1	6955C	The Mighty Deep - Wilfred Glenn
3638	14220-2	6374B	Soldier Songs, No. 2 - Chorus of Male Voices	3960	14634-2	7048C	Linger Longer Letty - Helen Clark and Joseph Phillips
3639	14212-3	6287C	Oh! How I Hate to Get Up in the Morning - Arthur Fields	3961	14629-1	7039C	It's the Smart Little Feller Who Stocked Up His Cellar That's Getting the Beautiful Girls - Maurice Burkhart
3641	14215-2	6377C	Tell That to the Marines - Billy Murray and Chorus	3967	14631-1	7056C	He Went in Like a Lion and Came out Like a Lamb - Al Bernard
3642	14214-2	6394C	I Ain't Got Weary Yet - Arthur Fields and Chorus	3977	14662-2	7065B	Love's Rosary - Charles Hart
3655	14243-2	6424A	I'm Sorry I Made You Cry - Herbert Soman (Violin)	3986	14667-1	5773C	For You - Helen Clark (ck. Mx. No.)
3659	14241-2	6351B	You'll Find Old Dixieland in France - Arthur Fields	3995	14677-2	7109C	Comrade o' Mine - George Wilton Ballard (with Marion Evelyn Cox)
3669	14250-2	6450C	You Don't Know What You're Missing (If You've Never Had a Kiss) - Vernon Dalhart	3997	14675-2	7108C	Blues My Naughty Sweetie Gives to Me—Fox Trot - Harry Raderman's Jazz Orchestra
3690	14282-3	6479C	A Good Man in Hard to Find - Ernest Hare	4007	14695-2	7144C	Say It With Flowers - Vernon Dalhart and Chorus of Girls
3699	14284-1	6483C	Southern Dream Waltz - George Hamilton Green (Xylophone)	4011	14518-2	6319C	In the Shadow of the Desert Palm - Betty Barrett and Harvey Wilson
3728	14324-2	6568C	The Day I First Met You - Leola Lucey and Vernon Dalhart	4012	14703-2	7141C	It's a Small World After All - Frederick Wheeler
3750	14360-1	6648B	After All - Irving Kaufman	4016	14720-1	7127B	When You Write, Sweet Marie (Send Your Heart to Me) - Vernon Dalhart
3786	14403-1	6716B	Forget-Me-Not - Manuel Romain	4017	14719-2	7189B	Left All Alone Again Blues - Gladys Rice
3801	14417-3	6753C	Heart Breaking Baby Doll - Arthur Fields	4024	14710-1	7170C	Unlucky Blues - Al Bernard
3808	14414-1	6712C	Me-Ow - Irving Kaufman	4028	14706-2	7165C	Let's All Be Good Pals Together - John Young and Frederick Wheeler
3817	14440-2	6257C	That Soothing Serenade - Betty Barrett	4033	14722-2	7203C	Brazilian Chimes - Crescent Trio
3820	14451-1	6805C	Witches - George Wilton Ballard	4042	14737-1	7137B	Dardanella - Gladys Rice and Vernon Dalhart
3833	14464-2	6110A	The Ambassador Polka - Bohumir Kryl (Cornet)	4047	14746-1	7236B	Everybody's Buddy - Lewis James
3840	14483-2	6678C	Danny's Return from France - Bob Willis, Ada Jones and Edward Meeker	4051	14732-5	7167A	Will It Ever Be the Same Again - Reese Jones
3842	14482-2	6825C	Sweet Leonore - Lewis James and Chorus	4055	14736-1	7087B	As You Were - Lewis James and Charles Hart
3852	14468-1	6819C	Today, Tomorrow and Forever - Edward Allen	4057	14758-1	7241B	Sweeter As the Years Go By - Helen Davis, Charles Hart and Mixed Chorus
3854	14436-2	6754B	Shake, Rattle and Roll (Who's Got Me) - Al Bernard	4060	14768-2	7270B	Ages and Ages - George Wilton Ballard
3855	14286-2	6490C	I'm True to Them All - Arthur Fields	4061	14769-2	7292B	I'll Always Keep a Corner in My Heart for Tennessee - Reese Jones and Male Chorus
3858	14493	6855C	I'm Sorry I Ain't Got It, You Could Have It If I Had It Blues - Vernon Dalhart	4064	14764-2	7227B	Who'll Take the Place of Mary? - Talbot O'Farrell
3863	14502-2	6889C	He Used to Be a Farmer But He's a Big Town Slicker Now - Byron G. Harlan	4065	14759-2	7261A	Marion (You'll Soon Be Marryin' Me) - Rachael Grant and Billy Murray
3867	14496-2	6826A	Shadows - Leola Lucey and Charles Hart	4067	14766-2	7281A	At the Moving Picture Ball - Maurice Burkhart
3886	14520-2	6578C	Romance from L'Eclair - Peerless Orchestra	4072	14772-1	7237A	I'll See You in C-U-B-A - Fred Hillebrand
3906	14558-2	6485B	'Twas an Old-Fashioned Song He was Singing - Lewis James	4074	14779-2	7312A	Ching-a-Ling's Jazz Bazaar - Mack and Miller
3913	14572-2	6969C	I'm a Dancin' Fool - Al Bernard	4076	14679-1	7117C	Haley's Fancy—Medley of Irish Jigs - John J. Kimmel (Accordion)
3922	14524-2	6834C	Broken Blossoms - Helen Clark and George Wilton Ballard	4081	14794-3	7333A	You've Been the Sunshine of My Life - Lewis James
3918	14585-1	6964B	Abandonado, Mexican Waltz - Peerless Orch.	4088	14771-6	7341C	When a Peach In Georgia Weds a Rose from Alabam' - Charles Hart and Lewis James

4089	14792-2	7303F	I Know Why - Helen Clark and Joseph Phillips	4207	14985-2	7623C	Lindy - Premier Quartet	15.
4093	14804	7324G	Old Man Jazz - Arthur Collins	4209	14979-2	7617B	Broadway Rose - Lyric Male Quartet	
4094	14765-2	7231A	I'd Just Paint the Leaf of the Shamrock - Talbot O'Farrell	4210	14978-2	7596C	Beela Boola - Electric City 4	
4097	14787-1	7340B	I Love the Land of Old Black Joe - Vaughn de Leath	4212	14981-2	7592B	I'm a Lonesome Little Raindrop - Reese Jones	
4098	14793-3	7330H	Jean—Medley Fox Trot - Rudy Wiedoeft's Palace Trio	4251	15040-1	7727C	Rebecca (Came Back From Mecca) - Jim Doherty	
4104	14780-2	7232C	That Old-Fashioned Mother of Mine - Talbot O'Farrell	4256	15011-2	7648C	There's a Little Bit of Irish in Us All - Aileen Stanley	
4106	14774-1	7342C	Manyana—Fox Trot - Lenzberg's Riverside Orchestra	4274	15042-2	7743C	Mello Cello—Waltz - Joseph Samuels' Music Masters	
4109	14819-2	7198C	What's the Good of Kicking, Let's Go 'Round With a Smile - Maurice Burkhart	4276	15050-2	7760C	My Gee Gee from the Fiji Isle - Emerson Westervelt	
4110	14755-2	7228C	Bound in Morocco—Fox Trot - Green Bros. Novelty Orchestra	4285	15063-3	7741C	Spread Yo' Stuff—Fox Trot - Joseph Samuels' Music Masters	
4112	14786-1&4	7350C	Polly - Premier Quartet	4396	15209-2	8097B	If You Only Knew - Allan Rogers	
4114	14828-1	7400B	Tired of Me - George Wilton Ballard	4397	15200-2	8045C	Gee Willikens - Byron G. Harlan	
4115	14776-2	7313H	Dance-O-Mania—Fox Trot - Lenzberg's Riverside Orchestra	4443	15256-2	8207B	I Wants to Stand on Dixie Land (I Don't Want to Be a Cullud Man No Mo') - Al Bernard	
4119	14796-2	7331H	Missy—Medley Fox Trot - Rudy Wiedoeft's Palace Trio	4462	15285-2	8222B	A Mother's Croon - Margaret A. Freer	
4123	14823-3	7385C	Pretty Little Cinderella - Louise Terrell and George Wilton Ballard	4467	15201-2	8125C	Remember the Rose - Betsy Lane Shepherd and Lewis James	
4126	14824-2	7401C	Sunny Southern Smiles - Premier Quartet	4525	15368-2	3218A	Firelight Faces - Helen Clark and Chorus (Originally scheduled for release on D.D. 50926)	
4130	14829-2	7410C	You Can't Trust Nobody - Ernest Hare	4540	15380-2	7498C	Blacksmith Rag - Premier Quartet	
4139	14742-2	7225C	The Kingdom Within Your Eyes - Talbot O'Farrell	4542	15366-1	2827C	Faithless Heart - Emory B. Randolph	
4149	14888-2	7492B	All She'd Say Was "Umh-Hum" - Reese Jones	4544	15372-2	8090B	Just Suppose - Helen Clark and Joseph Phillips (Originally scheduled for release on D.D. 50926)	
4156	14889-1	7496B	Railroad Blues—Fox Trot - Harry Raderman's Jazz Orchestra	4546	15383-2	6295B	Carry Me Back to Old Virginny—Transcription - Frederick MacMurray (Violin)	
4158	14899-1	6370B	Hiawatha, and Laughing Water - Sodero's Band	4551	15389-2	4872C	Good-Bye Dear Old Bachelor Days - Joseph A. Phillips and Chorus	
4161	14884-2	7473A	Witch of the Wave Medley—Reels - Joseph Samuels (Violin)	4562	15409-4	4695A	Sleep Little Baby of Mine—Lullaby - Helen Clark	
4163	14900-2	7460A	Sally Green (The Village Vamp) - Premier Quartet	4569	15393-2	6881G	Of Thee I'm Thinking, Margareta - Albert Lindquest	
4173	14860-2	7294H	The Observing Visitor March - Conway's Band	4578	15412-1	5084C	I'll Wed the Girl I Left Behind - George Wilton Ballard	
4177	14698-1	7148B	Mother Machree - Albert Lindquest	4587	15437-2	5644A	Sweet Mamma - Grace Woods and Arthur Fields	
4178	14920-1	7514C	Whispering - Crescent Trio	4609	15440-2	3217B	Loveland is Calling - Harvey Hindemyer and Chorus	
4179	14907-2	7511C	Sunrise and You - Herbert C. Tilley, Jr.	4619	15472-2	3250C	When the Robin Calls His Mate - Harvey Hindemyer and Chorus	
4185	14948-1	7517B	Down in Chinatown - Premier Quartet	4622	15441-1	2697C	Nocturne in A Flat, Op. 290 (Bohm) - Reed Orchestra	
4188	14950-2	7535A	Sleep Little Babe - Fritz Zimmermann and Marcelle Grandville	4623	15424-4	4743C	Hymns My Dear Old Mother Sang to Me - William Kraft and Chorus	
4190	14942-2	7539C	Speed—One-Step - Lenzberg's Riverside Orchestra	4637	15493-2	5290C	Sweet the Angelus is Ringing—King Rene's Daughter - Betsy Lane Shepherd, Amy Ellerman and Chorus of Female Voices	
4196	14914-2	7522C	Sudan—Fox Trot - Green Bros. Novelty Band					
4199	14947-2	7553C	Land of Sweet Erin Medley—Jigs - Joseph Samuels (Violin)					
4201	14959-2	7602C	Sighing - Crescent Trio					
4205	13910-3	5480C	La Chanson des Nids - Brissett & Giannatteo (Clarinet duet)					

4638	15491-2	3466C	My Hindoo Man—One-Step - Van Eps' Banjo Orchestra
4642	15489-2	4508C	Selections from Trovatore - Creatore and His Band
4645	15454-2	7110C	I'm Waiting for You Liza Jane - Vernon Dalhart
4651	15528-2	4294C	Limpy Imp - Sodero's Band
4671	15496-2	8488C	Chung Lo (A Chinese Monkeydoodle) - Joe Roberts (Banjo)
4682	15526-2	7989A	Melodies of Ireland, Chimes - Bells of Old Trinity, New York, played by William Murray
4683	15345-2	7197A	Erin - Charles Hart and Chorus
4703	15558-?	8612C	Mexican Kisses (Habanera) - Imperial Marimba Band
4729	15590-2	8605B	Sweet Roses - Joseph Phillips and Chorus
4730	15594-2	6002C	I'm Yours with Love and Kisses - That Girl Quartet
4759	15426-1	2686C	Breeze of Spring—Polka Brillante - American Symphony Orchestra
4761	15448-1	3029A	Sound Now the Trumpet Fearlessly—I Puritani - Harvey Hindemyer and Vernon Archibald
4785	15648-3		When Love is Young—Erminie - Mary Carson and Chorus
4790	15618-1	8611A	Softly, Unawares! - Imperial Marimba Band
4791	15667-2	6141A	When Shadows Fall - Weltzin B. Blix
4816	15704-2	7615A	Menuett (Porpora-Kreisler) - Marta de la Torre (Violin)
4917	15836-2	9675B	You're Gonna Wake Some Mornin' But PAPA WILL BE GONE - Ethel Finnie
5131	16106-2	10624B	The Wild and Reckless Hobo - Charlie Powers of Fiddlin' Powers Family
5163	16144-1	10901H	Don't Steal Daddy's Medal - Manuel Romain
5225	16202-1	11146C	In the Garden - MacDowell Sisters
5227	16200-1	10881C	Drifting And Dreaming - Waikiki Hawaiian Orchestra
5352	16307-3	11611C	The Mocking Bird - John Baltzell, Champion Old Time Fiddler
5403	16341-2	11817	Honolulu Home Sweet Home - Aloha-Land Serenaders
5409	16347	11085A	Mother (From "My Maryland") - Frederick Kinsley (Pipe Organ) (Not Released)
5411	16340-2	11610	The Tramp Waltz - John Baltzell, Champion Old Time Fiddler
5412	16348-2	11618A	Wal, I Swan - Al Bernard
5417	16354-1	10615	Pretty Fair Miss - Fiddlin' Powers and Family (Not Released)
5421	16353	10521A	The Rocky Road to Dinah's House - Fiddlin' Powers and Family
5502	16426-2	11816	Baby Your Mother - Walter Scanlan
5613	16537-1	18762B	Down In A Georgia Jail - Posey Rorer and The North Carolina Ramblers

5655	16574-1	18964B	When Summer is Gone - Mid-Pacific Hawaiians
5706	16627-1	N845C*	A Precious Little Thing Called Love - J. Gart (Organ)
5719	16640-1	N818B*	If I Had You - J. Gart (Organ)

* Recorded from lateral masters

FOREIGN SERIES

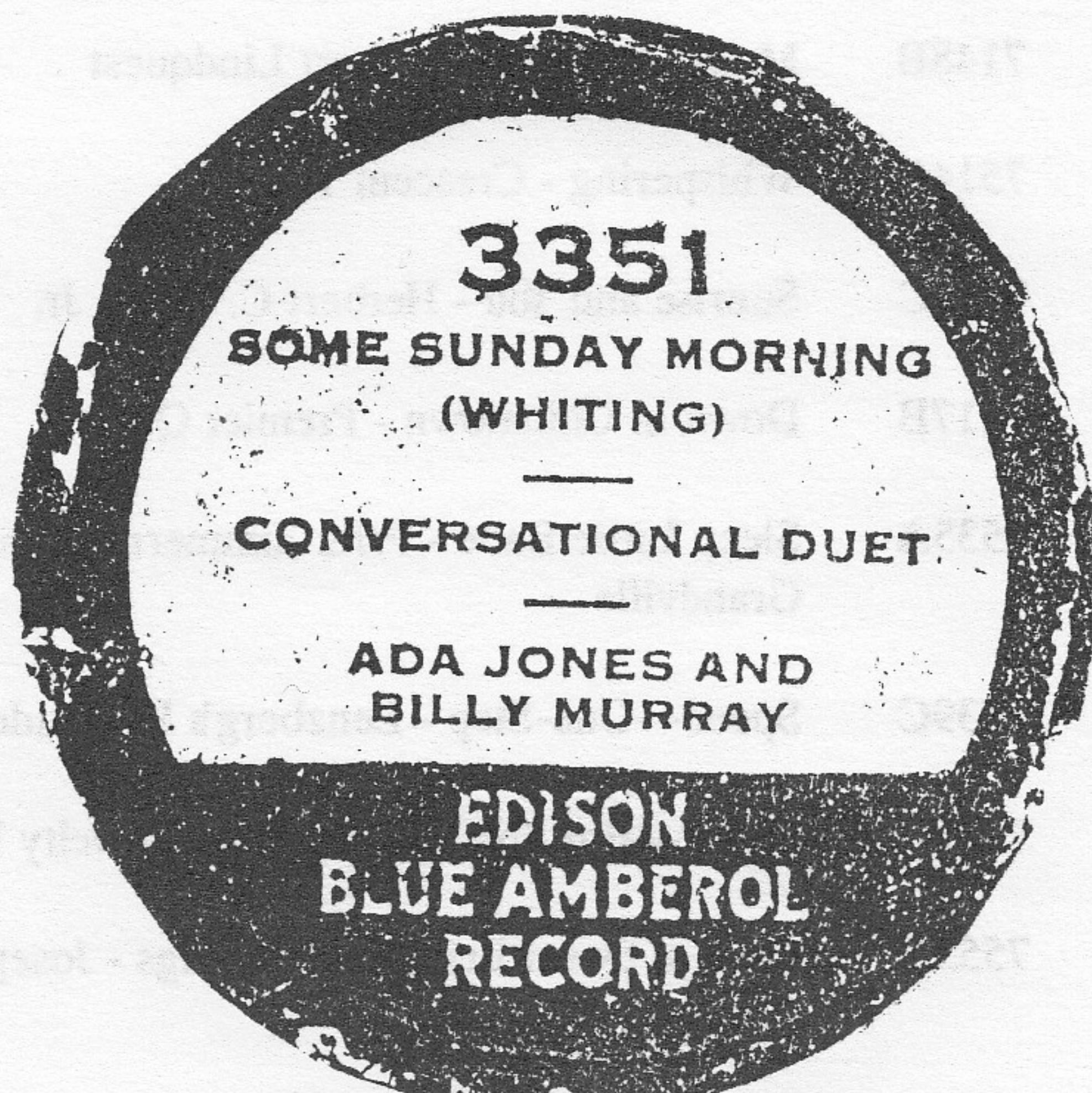
23366	12296-1	3449C	Make Me King of Your Heart - Emory B. Randolph
23368	12290	3442C	Bravo Territorials - Elizabeth Spencer and Chorus
23382	12537-3	3829C	Men of England - Frederick Wheeler and Male Chorus
23384	12536-1	3227C	The Nelson-Touch - Donald Chalmers and Male Chorus
23385	12540-3	3828C	When the Band Begins to Play - Billy Murray
23392	12582-1	3391C	The Red, White and Blue - Walter Van Brunt and Chorus
26196	13387-2	5091B	Zungenfertigkeit - Ernest Balle

CONCERT & OPERATIC SERIES

28213	12563-2	3090B	I'll Sing Thee Songs of Araby - Paul Alt-house
28217	12684-2	3835C	Una furtiva lagrima—Elisir d'Amore - Karl Jorn
28234	12808	4204	Lorsqu'a de Folles Amours—Traviata - Orphee Langevin
28242	13157-1	4687C	Wenn die Schwalben heimwärts ziehn - Marie Rappold and Jacques Urlus
28251	13191-2	4682A	Weiss Ich Dich in Meiner Naha - Marie Rappold and Jacques Urlus
28254	13179-2	4664B	Still wie die Nacht - Jacques Urlus
28255	13159-3	4700C	Saper vorreste—Masked Ball - Alice Verlet
28269	13240-2	4529A	Serenade (Drdla) - Mary Zentay (violin)

ROYAL PURPLE SERIES

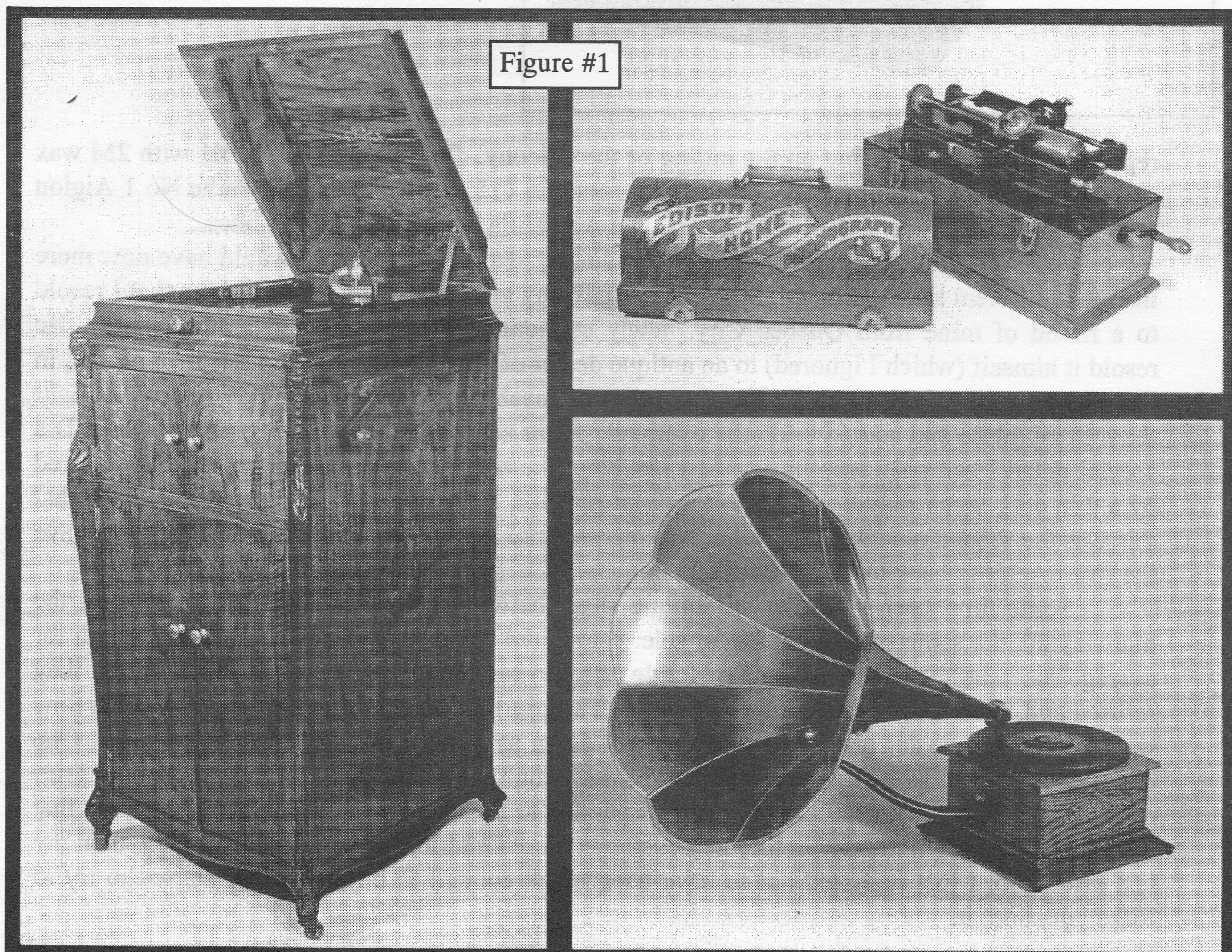
29056	14608-2	6970B	Valse Sentimentale (Schubert-Franko) - Albert Spalding
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OUR FIRST PHONOGRAPHS

by Jean-Paul Agnard

The owners of the new Tim Fabrizio & George Paul's book on phonographs : THE TALKING MACHINE, AN ILLUSTRATED COMPENDIUM 1877-1929 (Fig 1), a must for every real collector, have certainly asked themselves what the hell the front cover machines were doing there, as many many more interesting machines are inside. The answer is too simple to be thought of: one is Tim's very first machine (Aretino, purchased 1970), one is George's very first machine (Victrola XVI, purchased 1967) and the third one is the Edison Home which they have both owned at different times. This example shows us how we can be normally attached to our first machine. Sometimes, it happens quite differently. Let me tell you the incredible story of my first machine.



I bought it in 1970, two years after having moved from Paris to Quebec City. It was an Edison Standard Model D with an H reproducer, 17 blue Amberol records and no horn (Fig 2). The antique dealer gave me with it a 8 1/2 x 11" reduction page of the Edison poster with (nearly) all his phonographs, from the Class M to the Idelia. By looking at the Standard D, I realized that I had already seen such a horn, quite a while ago, hanging from an antique dealer's shop ceiling. The next day, I acquired the horn which was (unfortunately) an Edison 11 panel Home morning glory one. I had no crane, so I took pictures of the machine, the horn directly fixed into the

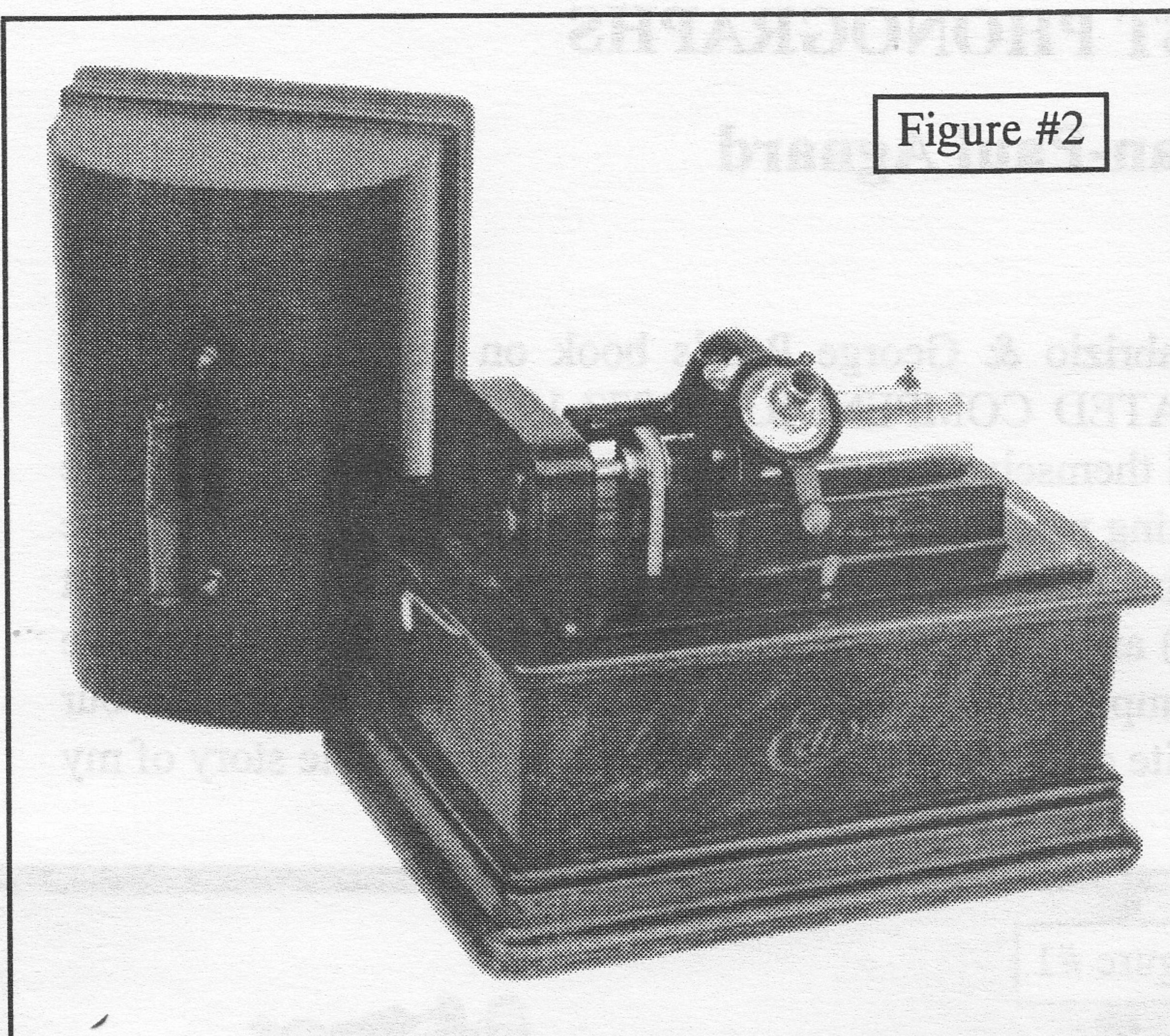


Figure #2

Don't Forget the CONTEST!

The GRAPHIC is still seeking serial numbers from the oldest and newest Edison Standard Phonographs! Send us your serial numbers. Prizes awarded!!!

Deadline extended to Sept. 15th, 1998

reproducer, its edge standing on the railing of the balcony. Then, I acquired a BK with 2M wax cylinders and pink morning glory horn. Then, back to France for holidays, a Pathe No 1 Aiglon with 3¹/₂ Salon cylinders, then a Home, then an Amberola 30 and many other ones...

At that time, I was miles away to even imagine that 27 years after I would have now more than 200 different kinds of them. So, I did not pay any attention to my first machine that I resold to a friend of mine from Quebec City, newly collecting phonographs and gramophones. He resold it himself (which I ignored) to an antique dealer of Quebec City. When this man retired, in the mid 80's, he asked me to fix the five personal machines he had left at that time. I brought them to my place and started to do the overhaul. I was surprised to see on a Standard Model D a special detail I had only seen on my first machine: the notch of the mandrel pulley was covered by a thin cork layer, may be to prevent a slipping belt? I just found it funny and concluded that this was the second machine like it that was passing into my hands. I finished my work and gave the five machines back to their owner.

Some time later, I saw at an antique shop, between Quebec City and Montreal on the highway 20, the same five machines for sale. I inquired about the price that I found too high for average machine (Standard, BK, Q or Eagle, etc.) to resell them. I made an offer which they refused and, each time I was going to Montreal, I stopped for discussing a new price. As the time was passing, the dealer price was going slowly down as mine was going more slowly up. One day, I decided that, as I was going soon to France, I could buy the machines and get a better price over there (which proved to be a mistake). I phoned to the dealer and, of course, he told me that he had just sold them the day before to a customer from Ontario at a slightly lower price than my last offer. So, I just regretted not to have been quick enough to buy them and started to try to forget all about it.

One or two days after, the same dealer phoned me back to ask me if I was still interested by the machines, at the same price he already sold them. To say the least, I was surprised as this was already an old horror story. The reason he gave me was that the check he had been given was not a good one and that he had kept the machines for the time of clearing the check. So, I bought the machines, brought them back home and restarted passing through each of them before thinking about reselling them. This time, I had much more time to examine and think about those machines, since they were now mine. This cork covered pulley puzzled me one more time until I decided to check if, by chance, it could not be my first one. I looked for the approximately 15

years old pictures I took in 1970. We had, in between, two moves: to Morocco in 1977 and return in 1982. Order being an organized disorder, I found them after a few tries and started to compare the wood grain of the front case of the machine I was repairing. No possible doubts, wood grain being to furniture what finger prints are to human beings, I was in front of my beloved first machine.

Like for the return of the Prodigal Son in the Bible, I was pleased to put it back into my collection among my other machines, some of them being old acquaintances. So, when the 12th ring of midnight strikes, they can remind each other of the good old days when they were together. And I am quite sure that my first machine is telling, for its part, all kinds of crazy adventures it had since I left it go, which must certainly impress the new arrivals !

The Amazing Portable Phonograph of the Jehovah's Witnesses

by

Robert J. O'Brien

The capitalist motive of profit was and is behind much of the effort to invent and improve sound reproduction devices; however, the invention of one of the most remarkable phonographs had no economic motive at all. Indeed, the inventor gave away his patents. The inventor was John G. Kurzen; he gave his patents to the religious organization to which he belonged, The Watch Tower Bible and Tract Society, Inc. The phonograph he invented was a portable, hand-cranked machine, which used a linear-tracking stylus to play disc records mounted vertically.

The leader of The Watch Tower Bible and Tract Society from 1917 until 1942 was Joseph Franklin "Judge" Rutherford. In 1931 he notified the followers that they would henceforth call themselves *Jehovah's Witnesses*, and in 1934 he proposed that recordings of him discussing their religion be used with interested parties. The effectiveness of the phonograph was so great that in 1937 it was made a centerpiece in the Witnesses' proselytizing efforts with "an organization of 'Special Pioneers'" leading a program that involved playing records on people's doorsteps.¹

The first machine they used was one assembled by Jehovah's Witnesses from readily available parts. It is a quite unremarkable machine for its time. It is an acoustical, hand-cranked, spring wound machine in a box with a hinged lid. It weighed about nine and twelve ounces. (See illustrations 1, and 2.)

This machine would have been quite sufficient, had not the Witnesses aroused such anger through their use of the machine. Through the late 1930's the hostility to the Witnesses and their phonographs is evidenced by advertisements calling upon people to report the activities of the Witnesses and post card and petition campaigns calling for the government to suppress the Witnesses and their phonographs.² Laws were passed requiring school children to say the

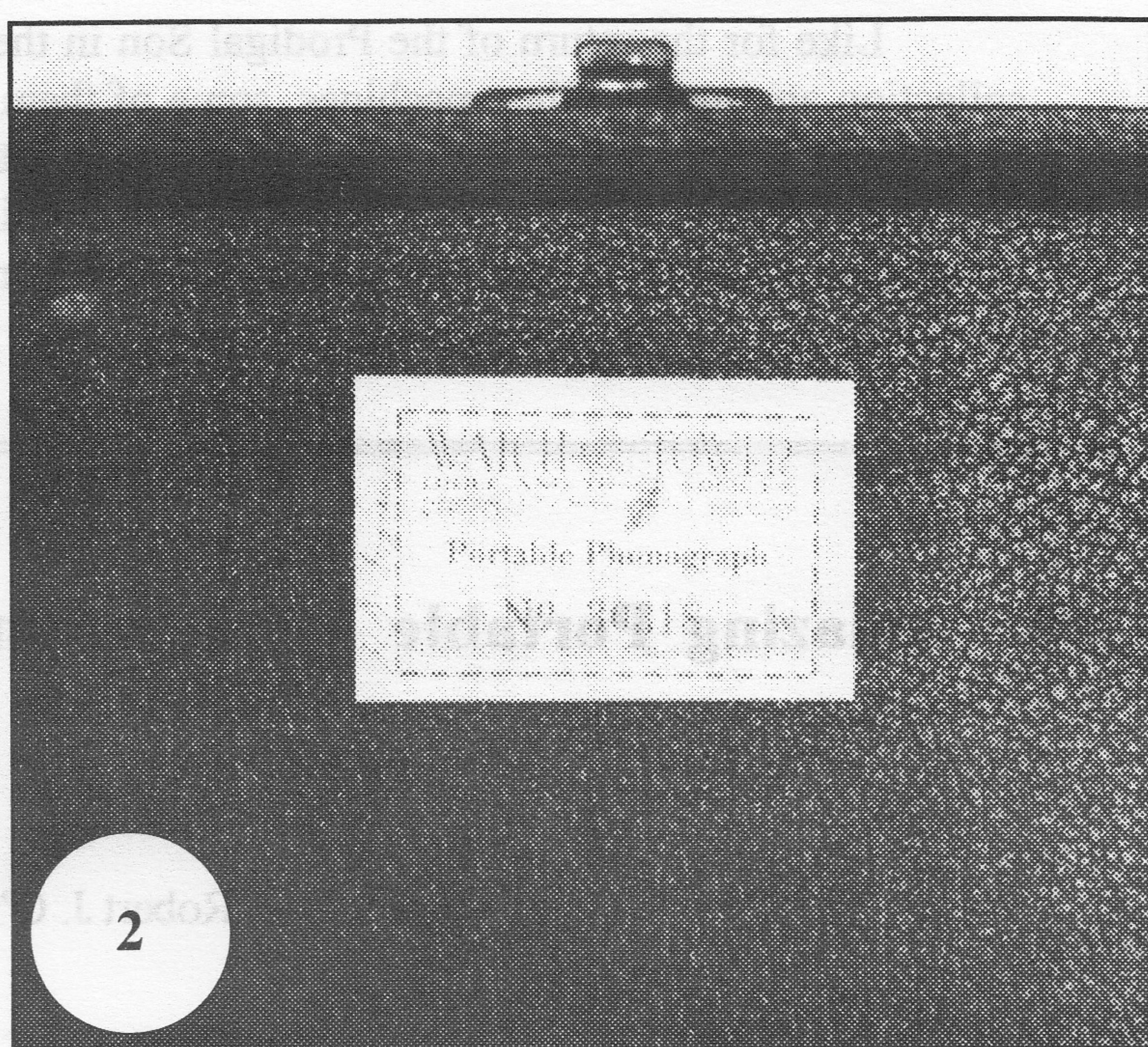
¹ *Jehovah's Witnesses--Proclaimers of God's Kingdom*, Brooklyn: Watchtower Bible and Tract Society of New York, 1993, pp. 85, 721.

² Justice Department files 17169-1: 1668-1, 2 and 17169-1: 1669-3.

Pledge of Allegiance, something Jehovah's Witnesses consider impious, and children were expelled from school for violating these laws.³ Witnesses were fired from their jobs because of their refusal to salute the flag, and physical attacks of the Witnesses became increasingly common.



1



2

The phonograph and the Jehovah's Witness records became a special object of attack. And they made easy targets. The first phonograph the Witnesses used was placed on the floor or on a table and opened so that it could be played. The angry listener had no trouble snatching the record from the phonograph or snatching the phonograph from the table. There are numerous accounts of the records being stolen or broken and of the phonographs being smashed and burned.⁴

It was this situation to which John Kurzen responded. John and his younger brother, George Kurzen, were young men who lived at the headquarter of The Watch Tower Society in Brooklyn, New York. As a child John had asked his father to give him two books, one on mechanics and one on physics. His talent and application are evidenced by the fact that he was asked to teach his high school physics class. His aptitude was recognized by Judge Rutherford, and he had a long career inventing devices to aid Jehovah's Witnesses. A machine he invented to wrap the Witness magazines is still being used.⁵

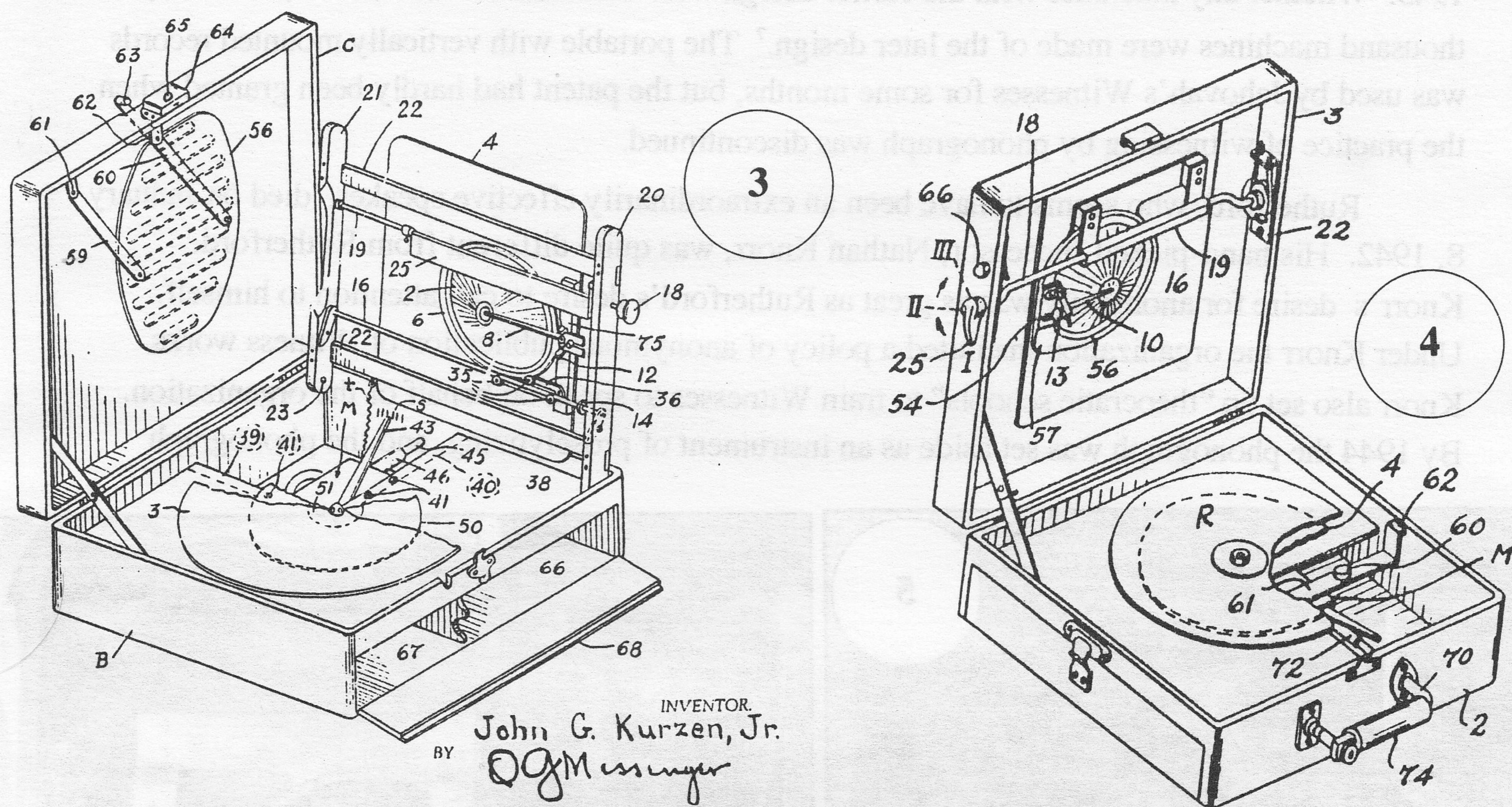
Faced with the problem of developing a phonograph that could not be so easily taken and destroyed, John Kurzen invented a machine of startling originality; indeed, he obtained patents on two closely related designs. (See illustrations 3 and 4). To protect the record from being taken and broken, he devised a system which allowed the record to be played without opening the machine. However, if the machine were to be easily carried, it would have to be carried like an attache case,

³ Delaware was the first state to pass such a law, See Del. 1925, p. 440, Chap. 180, sec. 2. Currently the best account of the full array of persecutions of the Witnesses is found in David R. Manwaring's *Render unto Caesar: The Flag-Salute Controversy*, Chicago: U. of Chicago Press, 1962.

⁴ I have provided an account of these developments in "The Religious Persecution of the Phonograph," forthcoming.

⁵ All of the information in this paragraph came from a telephone interview with Russell Kurzen on December 2, 1997.

as their first portable was carried. In that position the horizontal measurement of the phonograph would be so small that a disc record would have to be mounted vertically. (See illustration 5. Kurzen and Rutherford evidently never thought of reverting to cylinder recordings.)



However, with the record held in a vertical position, the phonograph could not depend upon gravity to hold the needle in the groove. Instead, it was held in place by leverage. Clearly, the massive tone arm of the earlier model would be impractical for this machine. Instead, the needle holder is attached to a short, light weight arm that is attached directly to the middle of the fiber reproduction diaphragm. The diaphragm is set in a rectangular piece of plywood, and the entire assembly--including the needle, the diaphragm, and the plywood holder--slide in a straight line as the needle tracks the groove. (See illustration 6.) The machine is activated by twisting a knob on the outside of the carrying case.

Not only did the Witness never have to expose the record, he never had to let the machine out of his grasp. Indeed, he could play it while the phonograph hung at his side as he stood at a person's door.

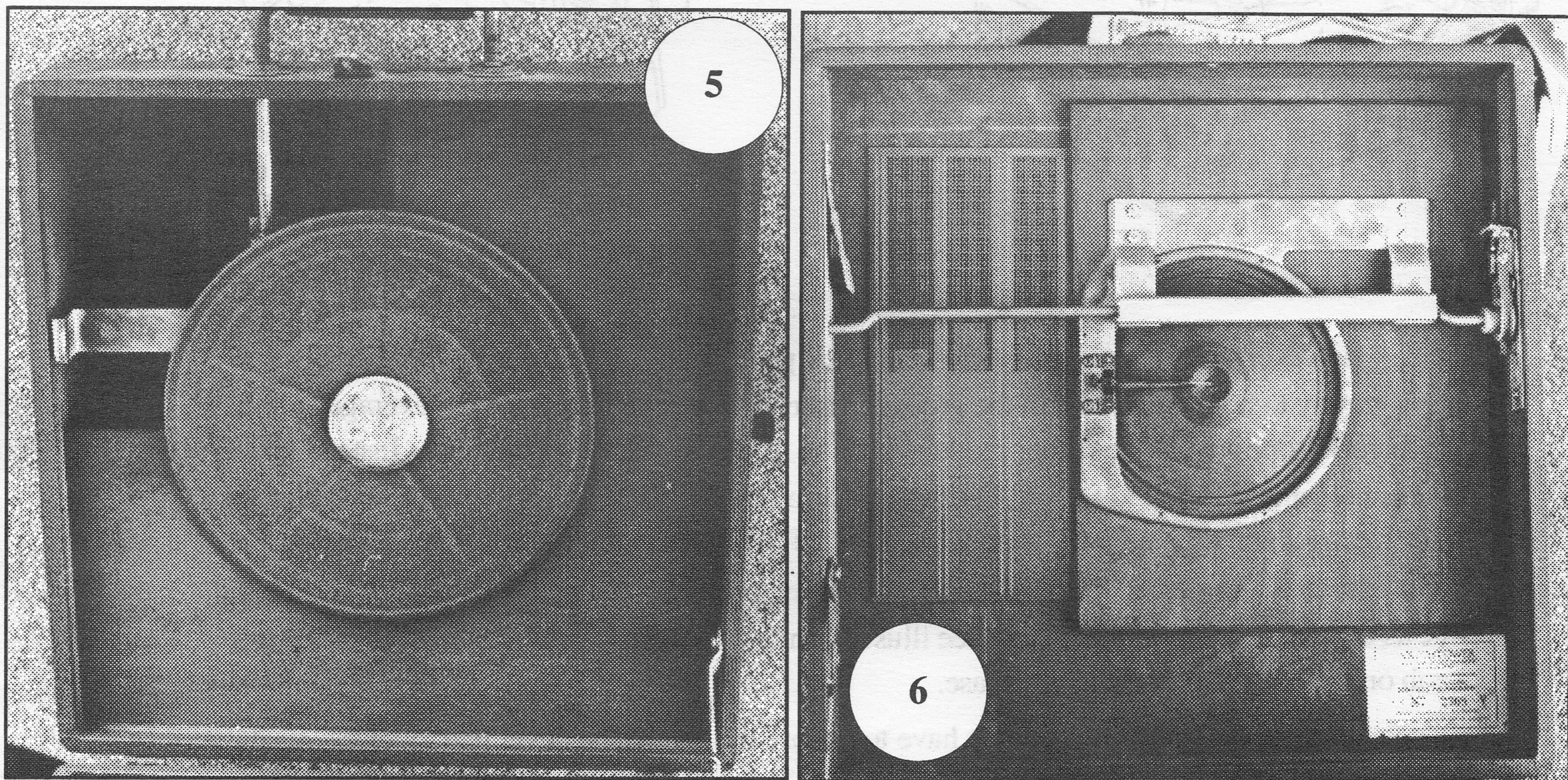
Other ingenious elements are incorporated in these two designs. In each design the carrying handle is also the crank of the spring-driven motor. (The motor itself was made in Switzerland and is said to be unusually quiet.)⁶ Beneath the turntable are two compartments, where the Witnesses kept copies of the literature they distributed and where they kept something to eat.

The main difference between the two machines designed by Kurzen is in the arrangement of the reproduction assembly. The earlier design, with an application dated June 25, 1940, and given the patent number 2,316,174 on April 13, 1943, has a reproduction assembly which is separate from the phonograph's lid. Within six months Kurzen found a way to reduce the number parts by incorporating the reproduction assembly in the lid of the machine. This

⁶ The information about the maker of the motor comes from the telephone interview with Russell Kurzen; the information about the quiet operation of the motor comes from a letter

design would surely be significantly lighter than the earlier version; this machine also weighs about nine and three-quarter pounds, almost exactly the same as the first machine the Witnesses used, although it is not quite as thick as the earlier portable. The original patent application for this design was filed December 7, 1940, and it was granted patent number 2,316,175 also on April 13, 1943. Whether any machines with the earlier design were distributed is not known; however, five thousand machines were made of the later design.⁷ The portable with vertically mounted records was used by Jehovah's Witnesses for some months, but the patent had hardly been granted when the practice of witnessing by phonograph was discontinued.

Rutherford, who seems to have been an extraordinarily effective speaker, died on January 8, 1942. His hand-picked successor, Nathan Knorr, was quite different from Rutherford. Knorr's desire for anonymity was as great as Rutherford's desire to call attention to himself. Under Knorr the organization instituted a policy of anonymous publication of Witness works. Knorr also set up "theocratic schools" to train Witnesses to speak on behalf of the organization. By 1944 the phonograph was set aside as an instrument of proselytizing, and the phonograph



records, bearing a likeness of Rutherford, fell into disuse.⁸ The amazing invention of John Kurzen--evidently the first phonograph with a vertically mounted record and the first machine to use linear tracking of disc records--was put away within months of its being granted a patent.

⁷ Telephone interview with Russell Kurzen.

⁸ "Modern Inventions Used to Publish the Good News," *Awake!*, 8 Dec. 1984, p. 7.

Alice Faye, Hollywood Star Who Sang for Her Man, Dies

By ALJEAN HARMETZ

Alice Faye, one of the few movie stars to walk away from stardom at the peak of her career, died Saturday at Eisenhower Medical Center in Rancho Mirage, Calif. She was in her mid-80's.

The cause was cancer, according to her spokeswoman, Jewel Baxter, who said she had had two stomach tumors removed last month.

Ms. Faye's warm, husky contralto and demure sexuality in "Tin Pan Alley," "Hello, Frisco, Hello" and "Alexander's Ragtime Band" made her one of Hollywood's top 10 money-making stars in 1938 and 1939. Under contract to 20th Century Fox for a little over a decade, during which she made 32 movies, Ms. Faye walked out in 1945 after Darryl Zanuck, the studio's leader, chopped up her scenes in "Fallen Angel" to highlight the performance of a younger Fox star, Linda Darnell.

Ms. Faye handed the keys to her dressing room to the studio gate guard and drove off the lot.

"When I stopped making pictures," she told an interviewer in 1987, "it didn't bother me because there were so many things I hadn't done. I had never learned to run a house. I didn't know how to cook. I didn't know how to shop. So all these things filled all those gaps."

It was that attitude of taking life as it came without shaking her fist at fate that informed many of her screen performances. She was the honest, good-hearted girl who stood by her man. And when that man did her wrong, her response was to sing a torch song and love him harder. Off screen she had an unlikely but happy marriage to the brash band leader Phil Harris, whom she married in 1941. Hollywood gossip columnists gave the marriage six months, but it lasted 54 years, until Mr. Harris's death at the age of 91 in 1995. They had lived for many years in Rancho Mirage, near Palm Springs.

Ms. Faye, whose original name was Alice Leppert, was the daughter of a New York City police officer and grew up in the Hell's Kitchen neighborhood of Manhattan. Although some books list her birth date as 1912, she insisted she was born in 1915 but had lied about her age when she joined the Chester Hale vaudeville troupe at 13.

After several years in the chorus, Alice Faye, still a teen-ager, got a job on Broadway in "George White's Scandals of 1931," which starred Ethel Merman, Ray Bolger and Rudy Vallee. She sang "Mimi" at a

Faye over any other singer to introduce his songs. In 1937, George Gershwin and Cole Porter called her the best female singer in Hollywood. In "Rose of Washington Square," with tears in her eyes, Ms. Faye poured her love and faith in her no-good man into "My Man." But the song with which she is most closely associated is the Academy Award-winning ballad "You'll Never Know" from "Hello, Frisco, Hello."

An early marriage to Tony Martin, a singer, ended in divorce after three years when Ms. Faye had become a star and Mr. Martin had not succeeded in the movies. When she remarried, she said, she was determined not to let that happen again. She and Mr. Harris were the parents of two daughters by the time she walked off the Fox lot after "Fallen Angel."

Ms. Faye had tried to change her screen image in that film noir melodrama, as the wife whose husband wants to dump her for the character played by Ms. Darnell. When she saw how Mr. Zanuck had edited the movie, she decided it would be a failure telling an interviewer decades later "I couldn't see anything coming for me but the same old dumb things."

So she spent the next eight years raising her children and appearing with her husband on a successful Sunday evening radio program "The Phil Harris-Alice Faye Show."

Ms. Faye is survived by her daughters, Alice Regan and Phyllis Harris; four grandchildren, and four great-grandchildren.

In 1962 Ms. Faye returned to 20th Century Fox as Pat Boone's mother in a poorly received remake of "State Fair." In 1973 she toured with John Payne in a revival of "Good News," and in 1976 joined other golden-era stars in cameo roles in "Wonderful Ton Ton, the Dog Who Saved Hollywood."

In 1984 Ms. Faye became a spokeswoman for Pfizer Pharmaceuticals encouraging "young elders" to live a healthy life. In 1990, she was co-author of a book, "Growing Older and Staying Young," with Dick Kleiner.

Reminiscing about her years at Fox, Ms. Faye described the studio as a kind of penitentiary.

"So I decided to make a new life for myself," she said. "A home life. I had been chauffeured to work, made up, dressed, given my meals and chauffeured back home. I thought wouldn't it be wonderful to be independent. I equated independence with seeing daylight during the week and learning how to drive a car."



20th Century Fox, 1938

Alice Faye with Tyrone Power in "Alexander's Ragtime Band."

cast party, and Mr. Vallee hired her as a singer on his radio show. When "Scandals" was made into the Fox film "George White's Scandals of 1934," Ms. Faye replaced Lillian Harvey as Mr. Vallee's love interest. Mr. Vallee's wife sued for divorce, naming Ms. Faye as his love interest off screen as well.

Fox put Ms. Faye under contract and presented her as a brassy imitation Jean Harlow in movies like "She Learned About Sailors" and "King of Burlesque." After Mr. Zanuck's 20th Century Fox merged with Fox in 1935, the studio softened her image. Jack Kroll of Newsweek once called her "a luscious marshmallow sundae of a girl," and her ripe figure fit

the many period movies like "Little Old New York" and "In Old Chicago" in which she sang to Don Ameche, Tyrone Power or John Payne from the stage of a saloon.

Mr. Ameche lost her to Mr. Power in "Alexander's Ragtime Band" and "In Old Chicago" but won her affections in "You Can't Have Everything," "Hollywood Cavalcade," "Lillian Russell" and "That Night in Rio."

It was the one-two punch of "In Old Chicago" and "Alexander's Ragtime Band" in 1938 that made Ms. Faye a top box-office draw. A year later she and Mr. Power were teamed for the last time in "Rose of Washington Square," a fictionalization of the Nicky Arnstein-Fanny Brice story that was later the basis for the Broadway and Hollywood musical "Funny Girl," which starred Barbra Streisand. Ms. Faye had been responsible for Mr. Power's stardom. In 1936, when he was only an extra, she insisted that Fox test him.

Her voice was inviting, and Irving Berlin once said he would choose Ms.



at left: Bluebird B-5171, from Alice Faye's first recording session September 6, 1933.

MONTAGUE ADAIR STOP

THE ADAIR STOP

The only STOP made (for the Victrola) that does not have to be "set" for each individual record, and the ONLY STOP made that is RELIABLE. It operates at the end of the record only. Therefore do not "jump up" but let the STOP operate.

Always use the "finger-holds" as a handle when placing needle on record. When starting take between the thumb and first finger the "finger-holds," pressing firmly together, thereby holding the "brush-bar" suspended, as shown in Figure 1. Carefully lower the needle to the smooth outside rim of the record, gently push into the record groove and withdraw hand.

Do not use oil or other lubricant as it will "gum" and make the parts stick. From time to time rub the dust off the rubber brake and brush. The very substances of which the brake and brush are made preclude all possibility of injury to the record.

In attaching the "STOP the "brush-bar" must be reasonably straight up and down looked at from side, not front view, as shown in Figure 2, and the brush so placed that it will not touch a long fibre needle, also as shown in Figure 2.

This model of STOP can only be attached to the "Exhibition" Sound Box (or Reproducer) and used with those Victors or Victrolas whose Sound Boxes when not in playing positions rest on the Tone Arm.

PRICE \$5.00

GOLD PLATED \$6.50

Manufactured by Montague Adair, Brooklyn, N. Y.

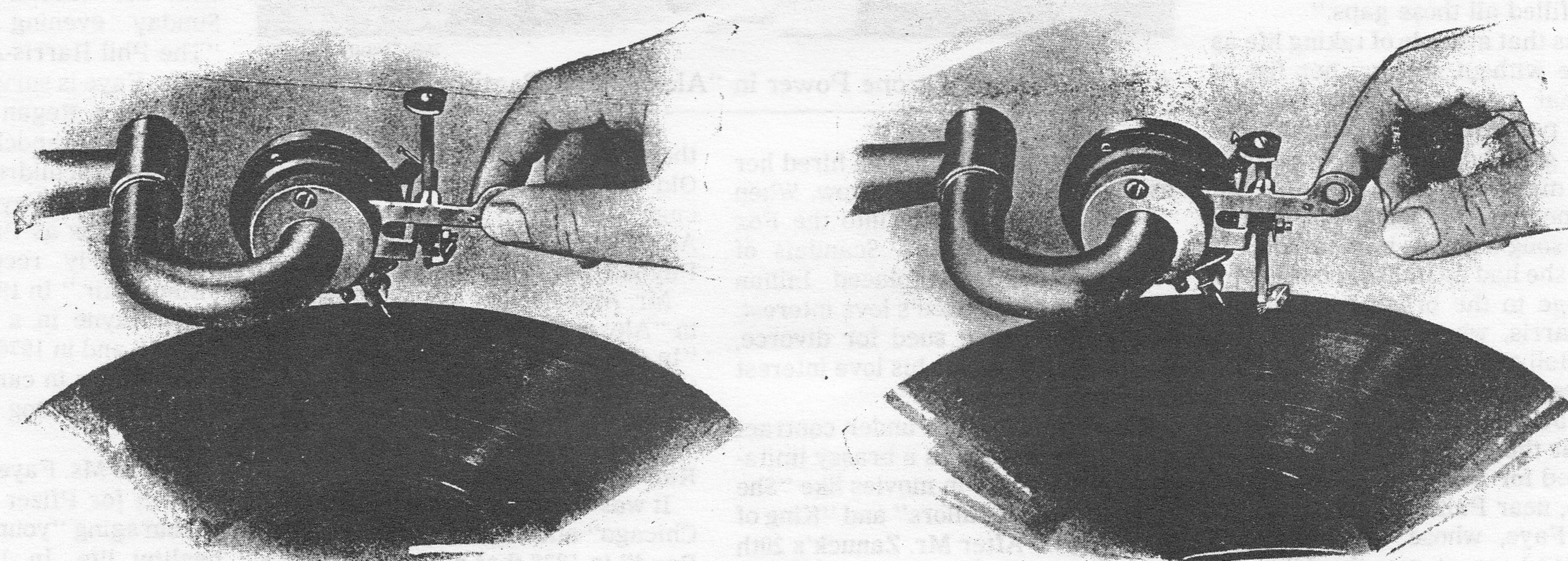


Figure 1

Figure 2

SOLD BY

A sideline to collecting records and phonographs is the ephemera -- printed matter, advertising material, needle tins, and so forth. The various attachments made by independent companies were almost as prolific as gadgets made for the Model T Ford! Nick Dowen sends us this interesting advertisement for the Adair Stop, which looks like a Rube Goldberg invention. Does anyone own one? And does it really work?

WANT LIST OF 78 R. P. M. RECORDS

Arcadia Peacock Orch., Okeh 40264, 40440
 Arcadian Serenaders, Okeh 40562
 Broadway Bellhops, Harmony 450-H
 Merritt Brunies Orch., Okeh 40579, 40593
 Hale Byers' Orch., Brunswick 3108, Vocalion 15370
 Joe Candullo Orch., Perfect 14841
 Carolina Club Orch., Perfect 14362
 Bud Carson & His Collegians, Champion (various)
 Coon-Sanders Orch., Victor 19958
 Deep River Orch., Perfect 14871, 15017
 Dixie Jazz Band, Jewel 5446, Oriole 517, 619, 705, 1396
 Owen Fallon's Californians, Silver Screen 143
 Jack Gardner Orch., Okeh 40501
 Lou Gold Orch., Perfect 14549
 Golden Gate Orch., Perfect 14500, 14542
 Fred Hall & Sugar Babies, Okeh 40410, 40437, 40496
 George Hall's Arcadians, Perfect 14808
 Harmonians, Harmony 746-H
 Horace Heidt Orch., Victor 21311
 Home Towners, Cameo 0132
 Hotel Astor Orch., Okeh 40664
 International Novelty Orch., Victor 19832
 Billy James' Dance Orch., Oriole 1250
 Jazz Pilots, Okeh 40688, 40702
 Jimmy Joy Orch., Okeh 40627
 Art Kahn's Orch., Columbia 624-D
 Roy King Orch., Romeo 369
 Knickerbockers, Columbia 549-D
 Sam Lanin's Orch., Columbia 360-D, Perfect 14525, 14544
 Levee Loungers, Perfect 14860, 14966
 Vincent Lopez Orch., Okeh 40552
 Mike Markel's Orch., Okeh 40625
 Mendello's Dance Orch., Banner 6214
 Missouri Jazz Band, Banner 7140
 New Orleans Jazz Band, Banner 1318
 Okeh Syncopators, Okeh 40493, 40614
 Original Indiana Five, Perfect 14601
 Original Memphis Five, Perfect 14539, Vocalion 15712, 15805, 15810
 Glen Oswald's Serenaders, Victor 19733
 Jack Pettis & His Pets, Vocalion 15703, 15761
 Red Hot Dogs, Banner 6057
 Fred Rich Orch., Cameo 872, Perfect 14541, 14575
 Willard Robison Orch., Perfect 14803, 14807, 14878, 14891, 14977
 Al Siegel Orch., Paramount 20314
 Six Black Diamonds, Banner 1428
 Six Jelly Beans, Challenge 571
 Six Jumping Jacks, Brunswick 3856, 4498
 Tin Pan Paraders, Gennett (various)
 Van's Hotel Half Moon Orch., Perfect 14860
 Volunteer Firemen, Brunswick 3077
 Don Voorhees Orch., Cameo 1134
 Whoopee Makers, Vocalion 15763, 15768, 15769
 Ralph Williams' Orch., Victor 19958
 Julie Wintz Orch., Harmony 1169-H
 Bill Wirges' Orch., Perfect 14541
 Yankee Six, Okeh 40335, 40348



Some of the above are wanted to replace inferior copies, so condition may be most important. Equivalent pressings (but not reissues) will usually be acceptable (e.g. Diva and Velvet Tone issues of those listed on Harmony). Please state specific prices, or trades desired, for any of above offered to me. Auction/disposal lists containing records of the 1920s, even if none of above are offered, are welcome.

L. R. DOCKS

P. O. Box 691035
 San Antonio, Texas 78269
 U. S. A.

For those collectors who might not know me, I've been issuing record sales catalogues since the late 1960s. My primary interest as a collector is in classical and speech records, as well as some personality and foreign series records. I'll be pleased to offer high prices for items on my "want list. Here are just a few of the records for which I'll gladly pay *well over \$100. each* for copies *in excellent condition (also have great jazz and classical trade material)*: Edison Diamond-Discs (82502-DiCisneros; 82504-Scott; 82513-Macnez/Polese; 83009, 83011, 83016, 83020, 83021, 83022-all Urlus; 83014-Ackté); Black label Victors (35251-Wilson; 58389-Melis, Taccani, 63672-63675, 63678-63681, 65434 all Chalia; 65337-Ferrani; 65321-Bohuss); Red Seal Victors: (64095, 64097-King); vertically cut Vocalions (30032, 30018, 30027-Easton), Gold Flags Columbias (36002-D-Ponselle sisters; 68082-D-Nordica); Green Columbias E-4547, E-4691, E-4768 (Bjoerling Quartet), B&S (or Blue) Columbias (35469, 35470, 35471, 35472 all Yershov), Tri-Color or Blue Columbias (A620-Scotti; A617-DeReszke). For the following I'll gladly offer *over \$50 each* for excellent copies: vertical Vocalions (54016, 54019, 30031, 30036-Crimi), Orthophonic (Montgomery-Ward Victor issue: S-637 Greek Songs), Purple Label RCA Victor (38-3033 Greek Songs); Green label early electric Columbias (7021-F, 7024-F, 7025-F Ulysses Lappas Greek Songs, E.5256- Meader); B&S Columbia (3636-Francis Rogers; 3138-F. Nuibo, 3119 and 3143-A. Rossi); Black label Victor (65202, 65203-Brezizinski). Also VERY HIGH PRICES offered for test pressings of unpublished classical material. What do you have?

In addition to purchasing for my own collection, I'm always interested in groups or collections of classical 78s for eventual sale in my catalogue. I'll pay the best prices for your classical, spoken word, and curio 78s, whether they be small groups or large collections.

The next auction catalogue, to be issued in the September-October period, is projected to contain many classical rarities and items in unusually fine condition. Also, I feature a group of early popular and personality records. Below are indicated some of the featured record groups to be included in this year:

Many Fonotipia and Odeon 10 $\frac{3}{4}$ " 78s
 7" Berliners and Zonophones
 Vertical Pathé discs
 Edison Cylinders (primarily operatic)
 Two Bettini Cylinders
 Edison Diamond-Discs (primarily classical)
 Edison *lateral cut* issues
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#9151 Lily White Macdonough

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#287 Little Nemo-Selections Herbert

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31802 If Aladdin Would Lend Me His Lamp
31845 Rosalie

VICTOR DISCS

607 The Witch Behind the Moon Alexander
1657 Sammy Macdonough
2772 Wizard of Oz-Selections Pryor's Band
4236 Rosalie Pete LaMar
4542 When the Moon is in the Sky Macdonough
16442 Won't You Be My Playmate Metro. Trio
31074 Hurrah For Baffins Bay Collins/ Harlan
60089 They Were Irish Herbert
70042 Gay Paree Montgomery & Stone

G&T DISCS

3522 Sammy Florence DeVere
3562 Sammy Mabel Medrow

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895 Rosalie Tenor w/ Piano
1360 There's a Lot of Things You Never
Learn at School Bob Roberts
A650 In Happy Slumberland Herbert

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5638 Witch Behind the Moon Alexander
5685 I Love Only One Girl... Burr
5733 When You Love, Love, Love T. Whitred
5862 Afternoon Tea Orchestra
44003 Sammy Georgia Glee Singers
40032 An Afternoon Tea London Reg. Band
43061 Sammy Flo DeVere
42225 I Love Only One Girl... Holland (Kirkby)

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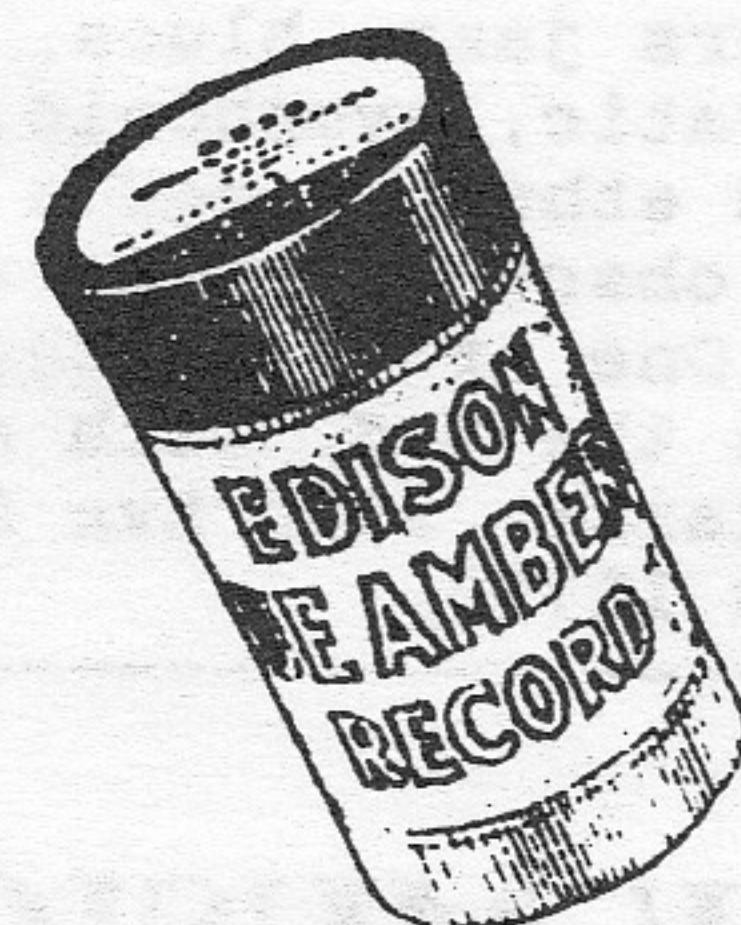
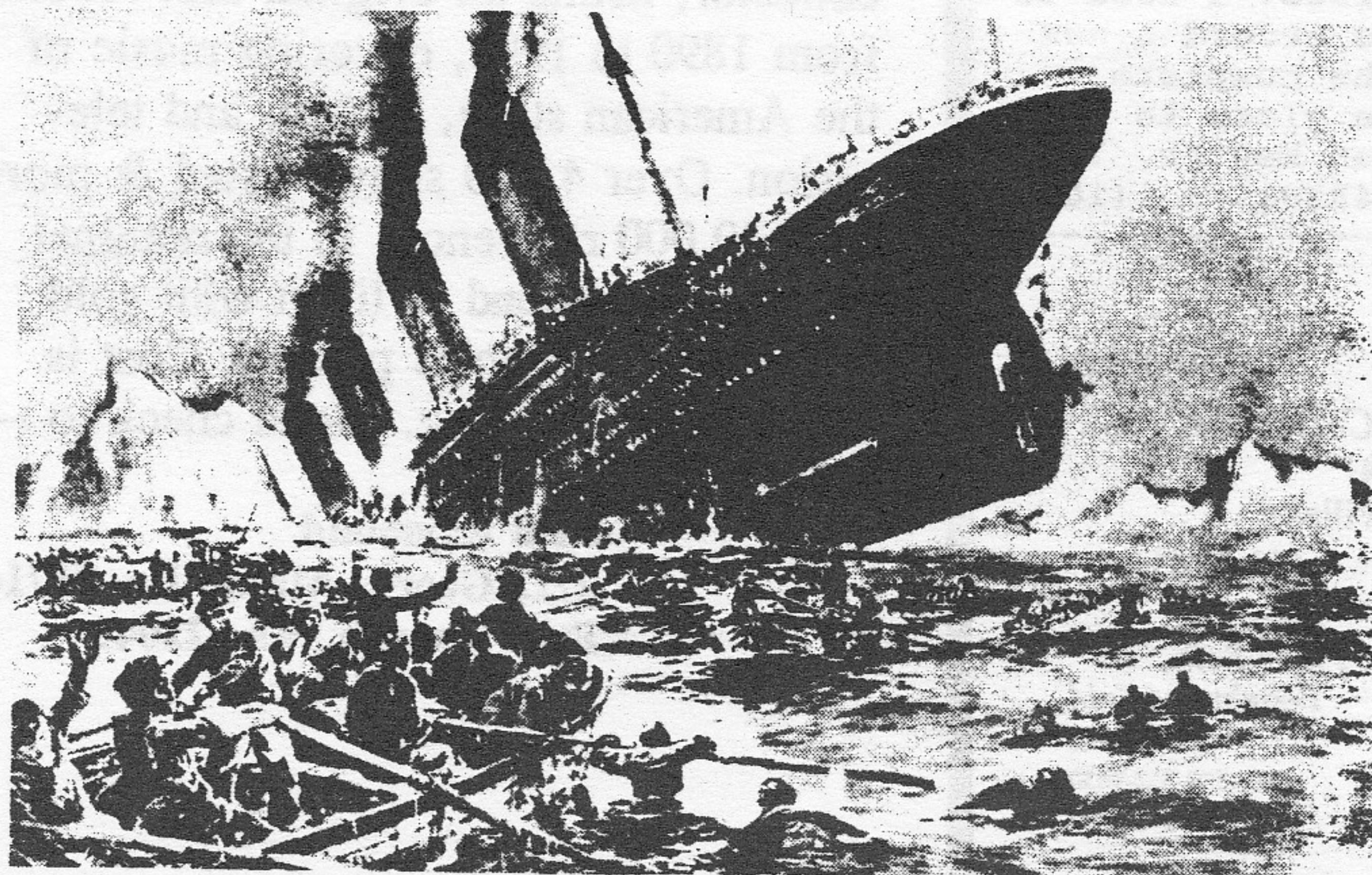
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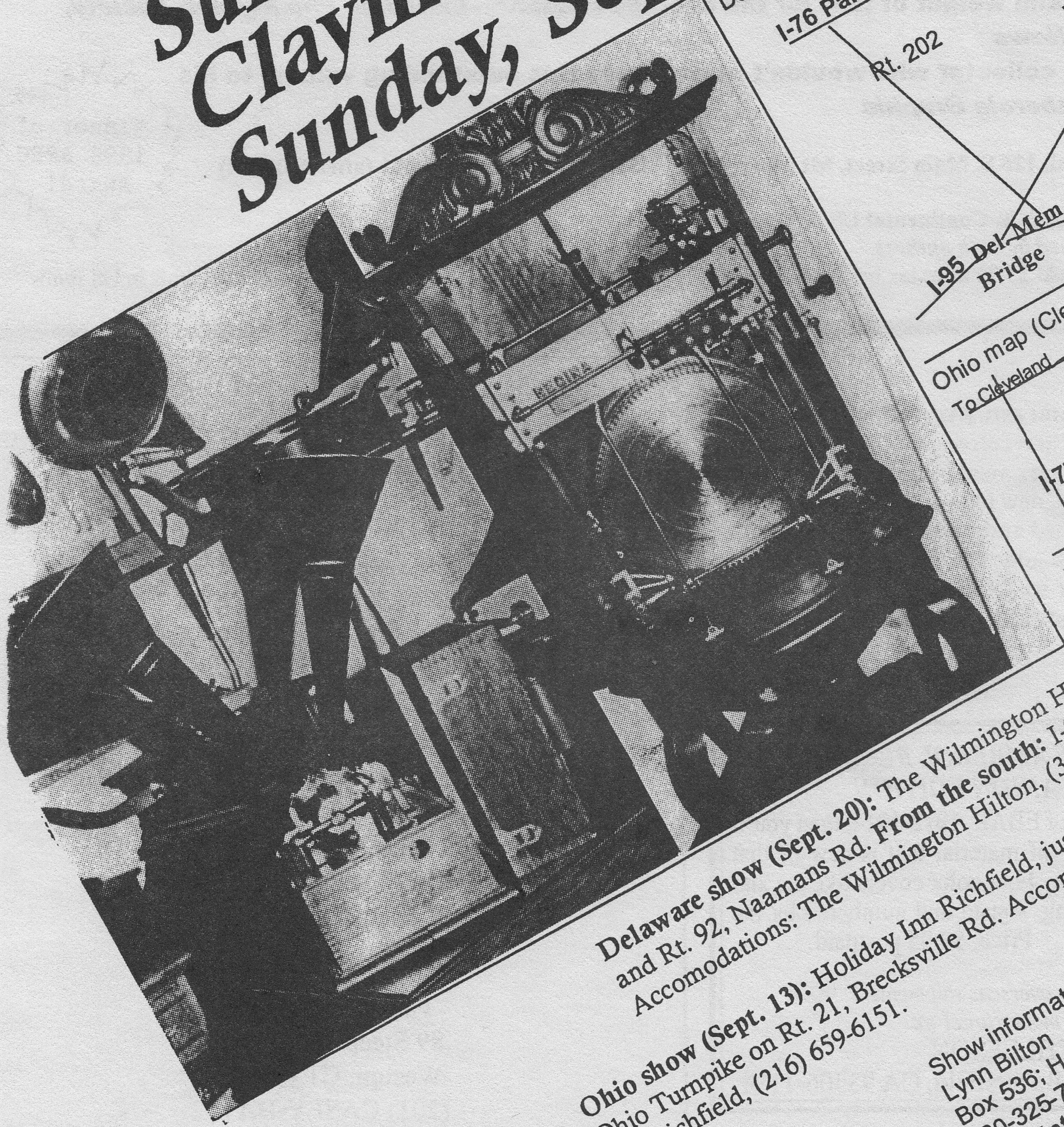
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Rt. 202

I-95 Del. Mem.
Bridge
To Cleveland

Ohio map (Cleveland area)

I-480
Rt. 21

I-271

I-80 Ohio Tpk.
Holiday Inn

7am-3pm

I-95
I-295
To NY

Com. Harry Brdg.
Hilton
Rt. 322

NJ Turnpike

I-476

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